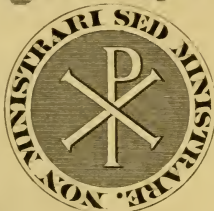


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CATALOGUE OF MUSIC
IN THE
LIBRARY OF CHRIST CHURCH
OXFORD

BY
G. E. P. ARKWRIGHT

WITH A PREFACE BY
T. B. STRONG
DEAN OF CHRIST CHURCH

PART I
WORKS OF ASCERTAINED AUTHORSHIP

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PREFACE

THE present volume, being Part I of the Catalogue of the Library of Music at Christ Church, contains a list of all the manuscript music of which the authorship is known; it is not a complete list of the whole Collection. There is besides the works catalogued here a small number of works to which no author's name is appended and of which the authorship has not been traced. Any catalogue of these which should be useful would be a thematic catalogue; it is hoped that these anonymous works will be catalogued thematically in a Second Part, which will appear in fasciculi. There is also a considerable number of printed books, many of which are of great interest. There are, however, few volumes of which specimens are not to be found elsewhere, so that the need for a published catalogue is less pressing. There is an ancient manuscript catalogue which was copied in an elaborate fashion on vellum by the Rev. H. E. Havergal, M.A., formerly Chaplain, in the years 1845-7. So far as I am aware, this copy professed to be, and was, a copy and nothing else. While the late Professor York Powell occupied the office of Librarian the books were very carefully put in order. Bindings were repaired, unbound volumes were beautifully bound, loose sheets, of which there were a large number, were sorted and their contents identified. For some of this work we had the help of Sir John Stainer, then Professor of Music in the University. Under Professor Powell's successor, Mr. F. J. Haverfield, now Camden Professor of Ancient History, the books were rearranged and the Catalogue revised and brought up to date. It was then decided, on the proposal of the present Librarian, Mr. H. W. Blunt, to print the Catalogue as it stood, in order that musical scholars might know generally

what is to be found in the Library. At this stage the Governing Body had the great good fortune of securing the services of Mr. G. E. P. Arkwright, a scholar of the first rank in music of the sixteenth and seventeenth centuries. Mr. Arkwright has gone carefully over the whole Collection and verified all the entries in the Catalogue. But this is not all. In the old Catalogues there was a very long list of anonymous works : by means of his great knowledge of the period Mr. Arkwright has succeeded in tracing the large majority of these works, and they now appear under the name of their composers. I take this opportunity of offering to Mr. Arkwright the most sincere thanks of myself and my colleagues for his invaluable help.

It may not be out of place to add a few words upon the Collection itself. It represents mainly the taste and enthusiasm of one man, H. Aldrich, Dean, 1689-1712. Aldrich was a man of many gifts and his name is well known. It is hardly necessary to refer to his works in Logic and Theology or to his skill in architecture : we are concerned with him, at present, only as a musician. It was an age of congratulatory verses and odes. Every royal visitor and every occasion of public importance, as well as the annual Act, produced a rich crop of these compositions. Aldrich wrote the music for several of these occasions : for the Encaenia, 1672, 1674, 1675 ; for the entertainment of the Duke of York, 1683 (*Wood's Life and Times*, O.H.S., vol. ii. 248, 258, 319, iii. 52). But these were not the only occasions when music was required. There was, of course, the music of the Church ; also, under the Statutes then in operation, the Choragus was ordered to provide a weekly concert, and it is plain from Wood and Hearne that a great deal of music must have been performed in Oxford at this time. Such concerts will, no doubt, account for a large amount of the music owned by Aldrich ; but it is also plain that he was a real student of music, and collected not only for purposes of performance, but also as a connoisseur. In his will, after bequeathing his music to Christ Church, he goes on : 'I make it my request to the Dean and Chapter of the said

Church that they will be pleased to take such care of my Prints and books of Musick that they may not be exposed to common usage nor to any man without their leave and appointment, because they are things of value in themselves and to be found in very few Libraries.'

The only considerable addition to the books came from the library of Richard Goodson, organist of the Cathedral and Professor of Music in the University from 1682-1718. I have failed to discover any detailed information about this man. His period as organist coincided very largely with Aldrich's residence in Christ Church. Aldrich was Tutor and Censor, then Canon, before he became Dean in 1689. The tastes of the two men must have been in close agreement. Goodson, like Aldrich, wrote music for the Oxford Acts and for the services of the Church; but though Aldrich in G and certain anthems are still heard here and elsewhere, Goodson's compositions have gone out of use. Yet he would seem—if, for once, we may trust the language of an epitaph—to have had a high reputation in his day for music, and, if I am not putting too much weight upon the words of the epitaph, for personal charm:

H. S. E.

Ricardus Goodson

Hujus Eccles: Organista

Hujus Academ: Mus: Praelector

Utrique Deliciae et Decus.

Since the days of Goodson there has been no large addition to the Library. The interest in music prevailing in England shortly after the Restoration lasted throughout the eighteenth century, but without producing any considerable musician at Christ Church. It then passed away altogether, and for a long period of years music was regarded in higher academic circles as an eccentric if not a mischievous pursuit. This view would not lead either to the extension of the Collection, or even to the filling up of lacunae. The books have been used by various workers in the field of musical history. Dr. Burney (*Hist. of Music*, vol. iii, p. 66, note) speaks of the importance

of the Collection, and then adds: 'To these valuable books I have not only been honoured with free access by the Rev. Dean and Chapter, but allowed, in the most liberal manner, to take away many of the most curious in the collection out of the library, for a considerable time, in order to consult and make extracts from them at my leisure.' I may perhaps, without disrespect to Dr. Burney, venture to suggest that this liberal policy, if extensively pursued, may account for some of the gaps. Until recent years the music in this as in other Cathedrals was performed from manuscript part-books. These are now superseded by printed copies. The old Cathedral-books, which have many features of interest—especially a series of chants written before the present fixed arrangement of bars was adopted—are now deposited in the Music Library. Nearly all the works outside the period of Aldrich and the Goodsons are in these volumes. Among these is the volume containing chants throughout the month, and a number of anthems by Crotch, mainly in the handwriting of Dr. Crotch himself. He was organist here from 1790–1807.

To note all the points of interest in these books would take me far beyond the limits of a Preface. I will confine myself to quoting the note in Rogers' handwriting on the fly-sheet of MS. 21:

Beñ. Rogers his booke Aug. 18 1673.
and p̄sented me by Mr. John Playford Stationer
in the Temple · London ·

This Score-booke was done formerly
by that rare musician Mr. Orlando Gibbons
and this book is of great value to a composer.

The Collection throws some light on the organists of Christ Church and their achievements. It contains certain works by J. Taverner, who was master of the children in Cardinal College, and who was certainly able to play the organ. He was playing at the Evensong on February 21, 1528, when the Cardinal's Commissary arrived to inquire into the orthodoxy

of the College.¹ In Christ Church there was a choir consisting of boys and men, with a master of the choristers, and the receipts for their payments appear in the Disbursement Books every quarter²: but there does not seem to have been an organist before the beginning of the seventeenth century: and there is no evidence of expenditure upon the organ. It is probable that the master of the choristers played the organ also. The boys have a master to teach them grammar and also music: the same person usually performs both these functions. In March, 1605, the word 'organista' occurs for the first time, and the signature attached to it is that of Leonard Major. Leonard Major signs in June, 1605, the receipt of a sum for the purchase of instruments. In 1608 Mr. W. Stonnard appears as organist for the first time, together with a blower. A setting of the Magnificat and Nunc Dimittis of his appears in the Catalogue. He died in 1629, and was succeeded by Edw. Lowe. This gentleman passed through the Commonwealth. Payments for the organist and blower disappear in 1644 and 1645, the books which alone survive for this period, but in 1659 E. Lowe reappears. He held office till 1682. A considerable number of his compositions is to be found in the Library. After E. Lowe came W. Husbands, who held office till 1692. His name also is in the Catalogue, but he seems to have arranged the compositions of other men rather than composed on his own account. Then follows Richard Goodson, the friend of Aldrich, and part-founder of the Collection; he is succeeded in 1718 by his son, also called Richard Goodson. The elder but not the younger is represented in the Collection. In 1741 R. Church succeeded R. Goodson the younger, but he also seems to have left no compositions to the Cathedral. In 1776 T. Norris was appointed organist, a man with a

¹ See Foxe's *Acts and Monuments*, ii, p. 523, ed. 1641; Grove's *Dictionary of Music*, vol. v, p. 30, art. 'Taverner', by G. E. P. Arkwright.

² The Disbursement Books are kept in the Treasury. The earliest book is dated 1577. There are large gaps during the broken times of the Commonwealth, but with this exception the series is complete.

distinguished record as a singer: one anthem and perhaps three chants represent his achievement, so far as the Collection is concerned. Then, at the age of fifteen, W. Crotch became organist of Christ Church, the most distinguished musician who had yet held the post. His avocations, besides his work in the Cathedral, were numerous, and he moved to London in 1807, still retaining the Professorship of Music. W. Cross was his successor, followed in 1825 by W. Marshall. Both were undistinguished. In 1846 came W. Corfe, son of the organist of Salisbury, who held office till 1882, and is in the recollection of many persons still living. Though a player of very limited resources and by no means a prolific composer, he was a fine musician: old-fashioned in his musical education, he learnt to understand modern music, including that of Brahms. His three successors, Dr. C. H. Lloyd (1882-92), Dr. B. Harwood (1892-1909), and Mr. H. G. Ley, are still with us.

T. B. S.

INTRODUCTION

THIS Catalogue of the MS. music preserved in the Christ Church Library is based upon that made in 1845-7 by the Rev. H. E. Havergal. In Mr. Havergal's Catalogue, which was never printed, the works whose authors are known were arranged under an alphabetical list of Composers. There were also four lists of anonymous compositions, (i) Sacred music with English words; (ii) with foreign words; (iii) Secular music with English words; (iv) with foreign words; arranged according to the alphabetical order of their first words. The anonymous instrumental works were not catalogued at all.

The alphabetical list of Composers' names has been revised and remodelled, and is now printed. But it is felt that lists of words of anonymous compositions are of very little use, and these are reserved for future volumes: it is hoped that a series of thematic catalogues may be issued, beginning with the anonymous Italian cantatas.

The musical MSS. in this Library are not all of equal interest. Some of them, such as the fine Set of Part-books, 984-8; or the Orlando Gibbons autograph album, 21; or the Virginal Book, 1113; are of the highest importance. Others are merely compressed Organ Parts made by nineteenth-century organists from accessible printed collections, and are of little value. Dean Aldrich's own MS. copies of old English music (of which the Library contains many volumes) must not be accepted as good authorities; for it was his practice to alter them freely, so much so that it has been thought best to catalogue many of them as 'adaptations' under the name of Aldrich.

Whenever I have found that any of the compositions catalogued have been published, I have noted the fact for purposes of identification. In many cases no doubt the printed versions may prove to differ considerably from the MS. copies. It must not be assumed that all the other works are unprinted. I have only noted those which I happen myself to have seen in print.

The principal printed collections to which I refer are the following :

Arnold. Dr. Samuel Arnold's collection of Cathedral Music, edited by Edward F. Rimbault, 1842.

Barnard. Selected Church Musick, 1641.

Boyce and Warren's Boyce. Cathedral Music, 1760-73. Joseph Warren's Edition, 1849, contains anthems and services not found in the original edition.

Burney. A General History of Music, 1776-89.

Cath. Mag. The Cathedral Magazine, or Divine Harmony, 1775.

Chappell. Old English Popular Music, edited by H. Ellis Wooldridge, 1893.

Clifford. Divine Services and Anthems, 1663: 2nd Edition 1664. [A collection of words only.]

Cope. Anthems by Eminent Composers of the English Church, edited by the Rev. W. H. Cope, 1849-51.

The Fitzwilliam Virginal Book edited by W. Barclay Squire and J. A. Fuller Maitland.

Goss and Turler. Services Ancient and Modern.

Hawkins. A General History of the Science and Practice of Music, 1776.

Jebb. The Choral Responses and Litanies of the United Church of England and Ireland, 1847-57.

Marshall. Dr. William Marshall's Collection of Cathedral Services.

Motett Soc. Collection of Ancient Church Music Printed by the Motett Society.

O. E. Ed. The Old English Edition, 1889-1902.

Ouseley (i) Cathedral Services, 1853.

(ii) Sacred compositions of Orlando Gibbons, 1873.

Page. Harmonia Sacra, 1800.

The Parish Choir, 1846-51.

Rimbault. Cathedral Music.

Squire. Purcell's Harpsichord Music, Purcell Society, 1895, edited by W. Barclay Squire.

Besides these authorities, I have made free use of the books of reference, dictionaries, catalogues, histories, and musical journals, without which no work of this kind can be undertaken. I mention in particular The Dictionary of National Biography; *Foster's* Alumni Oxonienses; *Grove's* Dictionary of Music and Musicians, 1904-10; *Eitner's* Quellen-Lexicon, 1900-4; The King's Musick, by the Rev. H. C. De Lafontaine, 1909; A History of English Cathedral Music by John S. Bumpus; A History of English Music by Henry Davey; *Rimbault's* Old Cheque-Book of the Chapel Royal, 1872; and his Bibliotheca Madrigaliana, 1847; Cathedral Organists by John E. West, 1899; Degrees in Music by C. F. Abdy Williams; Alessandro Scarlatti by E. J. Dent, 1905; Luigi Rossi by A. Wotquenne, 1909;

Alessandro Stradella, by *H. Hess*, 1906. The British Museum Catalogue of Printed Music, 1912, and the Royal College of Music Catalogue of Printed Music, 1909 by *W. Barclay Squire*; The Catalogue of MS. Music in the British Museum 1906-9, by *A. Hughes-Hughes*; The Library of Congress Catalogue of Opera Librettos, 1914 by *O. G. T. Sonneck*; The Catalogue de la Bibliothèque du Conservatoire Royal de Musique de Bruxelles, by *A. Wotquenne*; The Catalogue du Fonds de Musique Ancienne de la Bibliothèque Nationale by *J. Ecorcheville*; The Catalogue of Music in the Fitzwilliam Museum, by *J. A. Fuller Maitland* and *A. H. Mann*. The *Rivista Musicale Italiana*; The *Sammelbände der Internationalen Musik-Gesellschaft*; The *Musical Antiquary*; and Mr. F. G. Edwards's articles in the *Musical Times*.

I have received much help in the course of preparing this Catalogue, and I have pleasure in gratefully acknowledging my obligations in particular to Mr. E. J. Dent, who put at my disposal his lists of Scarlatti's Songs and has looked out references for me, and identified music at Cambridge and at Berlin. I have also to express my indebtedness to Professor Ch. Van den Borren of the Université nouvelle de Bruxelles, who has identified some music for me and advised me as to MSS. at Brussels; to Dr. Hugo Leichtentritt, who collated some Scarlatti MSS. at Berlin; Cav. Livi and Monsieur André Pirro have given me valuable help in the endeavour to identify compositions by Carissimi and by Pietro Cornet. I have consulted Mr. W. J. Lawrence also with regard to some of the seventeenth and eighteenth century plays of which the music is found in the Library.

There are some contractions used in this Catalogue which need explanation.

v. = voices: 4 v. = for 4 voices.

A. = Alto: T. = Tenor: B. = Bass.

S. = Soprano: Tr. = Treble.

V. A. = Verse Anthem: F. A. = Full Anthem.

V. and Chos. = Verse and Chorus.

Te D., Bte., Btus., Jub., Ky., Sctus., Glo., Mag., N. Dim., Cant.

D. Mis. = Te Deum, Benedicite, Benedictus, Jubilate, Kyrie, Sanctus, Gloria, Magnificat, Nunc Dimittis, Cantate and Deus Misereatur.

Sc. = Score: Sep. = Separate parts.

B. M. = British Museum.

R. C. M. = Royal College of Music.

G. E. P. A.

ALCOCK (John). 1715-1806. Mus. Doc. Organist of Lichfield
1749-60.

CORRIGENDA

- Page 10, line 1. *Beckwith*. Omit the name 'Christmas'.
 Page 38, line 20. *Farinelli*. For 'Cristiano' read 'Giovanni'.
 Page 71, line 28. *Leveridge*. For 'Calista' read 'Caligula'.
 Page 86, line 6 from bottom. Insert reference number 945.
 Page 124. Before line 8 from bottom, insert
 WHYTE or WHITE (William).

The same without Deus Mis. and Creed.	
Organ parts	1225, 1228
Service in A. 4 v. <i>Arnold</i> .	
Te D., Jub., Ky., Creed, Cant., Deus Mis.	Score
	19, 50
Te D. (unfinished).	Score
	1111
Cantate and Deus Mis.	Score
	15
Organ part, without Ky. and Creed	1228
Three Single Chants. 4 v.	Score
	48
The 1st and 3rd of these, Organ part	1226
Another Single Chant. Organ part	1226

ANTHEMS.

All people that on earth. V. A. Adapted from Tallis. <i>Arnold</i> , <i>Motett Soc.</i> , &c.	
Scores	11, 16 (2 versions), 614
Sep. T. and B. only	1220-4
Organ parts	1230, 1235

ALCOCK (John). 1715-1806. Mus. Doc. Organist of Lichfield
1749-60.

Service in E mi. Published in 1753.

Te D., Jub., Ky., Creed, Mag., N. Dim.	Score	41
Two Chants (the first also in 1229, without name)		1226
Thirteen Chants (2 with name, 11 with initials J. A.)		1229

ALDRICH (Henry). 1647-1710. D.D. Dean of Ch. Ch. 1689.

SERVICES.

Service in E mi. 4 v. Bte., Jub., Ky., Creed.	Score	50
The same, with 'If the Lord himself' and Mag. and N. Dim. A. and B. parts only		785
Benedicite from the same (unfinished).	Score	19

Service in F. 2-5 v. Te D., Jub. (two versions), Ky., Creed, Mag., N. Dim.	Score	19
Sep. parts. (A. T. B. only)		1220-4
A. and B. Chorus parts (incomplete)		1188-9
Organ part, without Mag. and N. Dim.		1230

Service in G. 4 v. Printed c. 1690 without Sctus. and Glor.; and
in *Boyce*. Sctus. and Glor. in *Ouseley*.

Te D., Jub., Ky., Creed, Sctus., Glor., Mag., N. Dim.	
Score	19, 50
The same without Sctus. and Glor.	Score 15
Organ parts	1225, 1228

Service in A. 4 v. *Arnold*.

Te D., Jub., Ky., Creed, Cant., Deus Mis.	Score	
		19, 50
Te D. (unfinished).	Score	1111
Cantate and Deus Mis.	Score	15
Organ part, without Ky. and Creed		1228

Three Single Chants. 4 v.	Score	48
The 1st and 3rd of these, Organ part		1226
Another Single Chant. Organ part		1226

ANTHEMS.

All people that on earth. V. A. Adapted from Tallis. *Arnold*,
Motett Soc., &c.

Scores	11, 16 (2 versions), 614
Sep. T. and B. only	1220-4
Organ parts	1230, 1235

ALDRICH (Henry)—*continued*.

Behold in heav'n. V. A. (from Carissimi) cf. B. M. Addl. MS.

17840. Ascribed to Blow, in late hand, in 12 and 16.

Score

12, 16, 614

Sep. A. T. (verse and Chos.), B. (verse and Chos.)

1220-4

Behold now praise the Lord. 5 v. (Adapted from ? Palestrina) *Cope*.

Score

19

Organ parts

1228, 1230

Be not wroth. 5 v. Freely adapted from Byrd's *Civitas sancti tui*
in *Sacrae Cantiones*, 1589.

Scores

16, 614

Sep. parts, A. T. B. only

1220-4

Organ part

1230

Blessed is the man, V. A. : probably an adaptation by Aldrich.

Scores

12, 16, 614

By the waters of Babylon. 6 v. (Adaptation. Ascribed to
Farrant in a late hand in 16). *Cope*. Score

11, 16

Four-part version. Score

614

Organ part

1230

An anonymous version, slightly different, with Gloria
Patri. Sep. A. T. B. only

1220-4

Call to remembrance. 4 v. (Adapted from Farrant with added
verse, O remember not.) Score

11, 16, 614

Organ

1230

Comfort ye my people. V. A. for A. T. B. and Chos.

Score

19

For Sion's sake. V. A. (Adapted from Carissimi.)

Score

12, 16, 614

Give ear O Lord. F. A. 4 v. (? Adaptation.)

Score

11, 19

Sep. parts

521-4

Sep. parts, A. T. B. only

1220-4

Organ part

1230

Fragment of Studies for same

1188-9

Give the king thy judgements. Bass Solo and Chos. One page
of this anthem was printed by Aldrich as part of an intended
publication, fol. : no place nor date

1208

Score

15, 19

God is our hope. 5 v. *Page*, &c. Score

19

Organ part

1230

God is our refuge. T. T. and Chos. ? Adaptation. Score

12, 16, 614

Haste thee O Lord my God. 2-6 v. (Adapted from Carissimi.)

Score

16, 614

Have mercy upon me. T. Solo and Chos. Printed by Aldrich as
part of an intended publication

1208

Score

19

ALDRICH (Henry)—*continued.*

Hide not thou thy face. 5 v. (Adapted from Farrant.)	Score
	11, 16
Sep. parts, A. T. B. only	1220-4
Arranged for 4 v. Score	614
Organ part of same, as in 614	1230
Hold not thy tongue. 4 v. (Adapted from Palestrina's <i>Nativitas tua.</i>)	Score
	11, 614
Score, two versions	16
Organ part	1230
I am come into my garden. 2 v. (S. and B). Score initialled H. A.	18
I am well pleased. V. A. for A. T. B. and Chos. (Adapted from Carissimi.)	<i>Arnold.</i>
Score	12, 16, 614
Organ part	1226
If the Lord himself. V. A. Score	19
(In 19 a later hand has written 'Dr. Child' above this Anthem. Child's setting, however, is quite different. All the contents of 19 are by Aldrich.)	
A. and B. Chos. parts only	785
I look for the Lord. 5 v. Freely adapted from Tallis's Absterge Domine in <i>Cantiones</i> , 1575. Score	11, 16, 614
A. T. B. only	1220-4
Organ	1230
Sep., differing from above (twice)	510-4
I waited patiently. Sopr. Solo and Chos. Score	15, 19
I will exalt thee. V. A. with Instruments. Score	19
Violin part	1142
I will love thee. Bass Solo and Chos. Score	19, 22
My heart is fixed. 4 v. (Adapted from Palestrina's <i>Nos autem gloriari.</i>)	Score
	11, 16, 614
Organ part	1230
Not unto us. 4 v. (Adapted from Farrant and Lawes). <i>Arnold, &c.</i>	Score
	48
Organ part	1230
O give thanks. 6 v. Printed c. 1690: <i>Boyce, &c.</i> Score	19
Second Treble part only	683
Organ part	1230
Fragments and sketches	1188-9
O God the King of Glory. 4 v. (Adapted from Palestrina's <i>O rex gloriæ.</i>)	Score
	11, 16, 614
Sep. parts	521-4
Sep. parts wanting Cantus	1220-4
Organ part	1230
O God thou art my God. T. Solo and Chos. Score	15, 19
O how amiable. V. A. S. S. and Chos. (Adapted from Carissimi.)	Score
	12, 16, 22, 614

ALDRICH (Henry)—*continued.*

- O Lord God of my salvation. (Adapted from Palestrina, cf. B. M. Addl. MS. 31399.) Score 48
Organ part 1230
- O Lord grant the Queen. 5 v. Score 783
Organ part 1230
- O Lord I bow the knees. (Altered from Mundy.) Score 16, 614
Organ part 1230
- O Lord I have heard. V. A. Score 19, 22
- O Lord I will praise. V. A. (Adapted from Carissimi.) Score 12, 16, 614
- O Lord my God. V. A. (Altered from Bull, q. v.) *Boyce.* Score 16, 614
- O Lord our Governor. S. Solo initialled H. A. 18
The same (with different Gloria for 4 v.) Score 19
- O praise the Lord all ye heathen. 4 v. *Arnold.* Score 11, 15, 19
Organ parts 1230, 1235
- O pray for the peace. V. A. (Adapted from Carissimi.) Score 12, 16, 614
- O sing unto the Lord. S. Solo and Chos. Score 19
- Out of the deep. 4 v. *Boyce, &c.* Score 11, 15, 19
Sep. parts, wanting Cantus 1220-4
Organ parts 1230, 1235
- Praise the Lord, O ye his servants. V. A. Score 15, 19
Treble voice part without Gloria at end 1114
- Sing unto the Lord, O ye saints. 4 v. Score 19
Organ part (imperfect) 1230
- The eye of the Lord. F. A. 4 v. (Adapted from Palestrina's *Jesus junxit se.*) Score 11, 16 (two versions), 614
Organ part 1230
- The Lord is king. S. Solo and Chos. Score 19, 22
- Thy beauty O Israel. V. A. (Arranged from Wise, q. v.) *Boyce.* Score 614
- Unto thee, O Lord. V. A. Score 15 (two versions), 19
- We have a strong city. V. A. for A. T. B. and Chos. Score 19
- We have heard. 4 v. (Adapted from Palestrina's *Doctor bonus.*) *Arnold.* Score 11, 16, 614
Organ part 1230
- Who's this that comes. V. A. Score 19
Imperfect copy, beginning 'Brought me salvation' and differing considerably from 19 15
- Why art thou so vexed? 4 v. (Adapted from Palestrina's *Ave Maria.*) Score 11, 16, 614
Sep. parts 521-4
Sep. parts, wanting Cantus 1220-4
Organ part 1230
- O bone Jesu. 4 v. (S. S. A. B.) Score initialled H. A. 18
- Salvator mundi. (S. S. B.) Score initialled H. A. 18

ALDRICH (Henry)—*continued*.

SECULAR WORKS.

Consurge tandem
Iam satis somno, 1679 } Songs for the Oxford Act. 1-4 v. With
Revixit Io Carolus } overtures and instr. parts. Score **619**

Conveniunt doctæ sorores { Act Song performed in the Oxford
Hic sede Carolus { Theatre, July 7, 1682. 6 v. With
overtures and instr. parts.

Sep. parts **1127**

(This is probably by Aldrich, in whose writing it seems to be.)

Philomela prævia temporis. 3 v. (S. S. B.) Score initialled H. A. **17**

Good, good indeed. A catch on Tobacco. 4 v. (Printed in
Catch that catch can, 1682) **598**

O the bonny Christ Church bells **1003**

Suites of short pieces in 2 parts **90-1**

Nine pieces in A mi., of which 1, 6, and 9 have the
name Mr. Oldridge or Aldridg; five pieces in G mi.,
the last bearing the name Mr. Oldridg; four pieces
in C, the 2nd and 4th by Mr. Oldredg.

Papers prepared for a treatise on Music **1187**

[See also under *Alsop: Blow: Bull: Byrd: Farrant (R.): Goodson:*
Mundy: Palestrina: Pseudocarissimi: Tallis: R. White: Wise.]

ALISON (Richard), fl. 1592-1606.

My prime of youth, Pt. I }
The spring is past, Pt. II } Treble solo **439**

From *An Howres Recreation*, 1606.

ALOYSIUS (Giovanni Battista Aloisi) of Bologna. Published
between 1628 and 1640.

Four Motets from *Cælestis Parnassus*, 1628.

Basso continuo only **880**

Attollite portas. 4 v.

Cantate Domino. 4 v.

Dulcissima Christi. 4 v.

Impetum inimicorum. 4 v.

ALSOP (Anthony) of Ch. Ch., d. 1726, for whom see *Dict. Nat.*
Biogr. Probably author of the words only.

Britannia, a song written for the Oxford Act, 1693, beginning
'Dum Mosa torpet.' 'Supposed to be adapted to music of
Carissimi,' ? by Aldrich. 1-4 v. Score **619**

AMBROSE (John). A 16th-century writer, known only by an instru-
mental piece in B. M. Roy. MSS. Appx., No. 58.

Fancy, for keyboard instrument **1034**

AMNER (John), Mus. Bac. Organist of Ely, 1610-41.

Consider all yee passers by. V. A. for 5 v. Sep. parts wanting Bass	56-60
I am for peace. V. A. for 5 v. Sep. parts wanting Bass	56-60
Lord in thy wrath. V. A. 5 v. Organ part	6
My shepperd is the livinge Lorde. V. A. 6 v. Organ part	6
O magnifye the Lorde our God. V. A. Organ part	6
The king shall rejoyce. V. A. Organ part	6

ANERIO (Felice), Composer to the Papal Chapel, 1594-1602.

The nightingale recountinge. Madrigal for 4 v. Sep. parts	1074-7
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Why sitt we so deieted. (Adapted from 'Se darmi à tutte' from <i>Canzonette</i> , 1586). Sep. parts	1074-7
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ARNE (Thomas Augustine), Mus. Doc. 1710-78.

Vain is Beauty's gaudy flow'r. A song in the oratorio <i>Judith</i>	1111
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ARNOLD (Samuel), Mus. Doc. 1740-1802. Organist of Westminster Abbey.

Single Chant	1226
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ASOLA or ASULA (Giovanni Matteo), of Verona. Chapel Master at Treviso, 1578; and at Vicenza, 1581.

Reioyce ye holye Martyrs. 3 v. Sep.	750-3
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ASTON or ASHTON (Hugh), fl. in the early 16th century.

'Hugh Ashton's Maske,' in 4 parts, wanting Bass	979-83
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Probably a composition on this ground by Whytbrooke, whose name is attached to the contra tenor part.

ASTORGA (Baron Emmanuele d'). See *Scarlatti* (*Alessandro*) for Cantata 'Deh per mercè.'

B. (J.) probably John Bannister, q. v.

Ayre; In Nomine fantasia; Pavin (not in Alto nor Bassus Books) for Instruments. 5 parts. Sep.	473-8
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Air, or perhaps 4 airs, by J. B. Violin part only.	1025-7
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B. (L. G.)

Three Chants	1226
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BACCUSI (Hippolito), Chapel Master at Verona, 1572; and at Mantua, 1584; d. at Verona, 1609.

Fly hence, ye shades of night. Canzonet. 3 v. Treble part only	742
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BAILEY ().

Double Chant	1226
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BALTZAR or BALTAZAR (Thomas), *c.* 1630–63. Violinist. A native of Lübeck; came to England in 1656; was in Oxford in 1658 (cf. A. Wood's *Life and Times*).

A Set of Tunings. Two Almans and a Sarabrand. Violin part only 1125

BANISTER (John), 1630–79. 'Chief of His Majesty's Violins,' 1663.

Part of the incidental music to Katherine Philips's tragedy, *Pompey*, 1663. Banister's name is attached to the first song only, but probably the rest is his also 350

From lasting and unclouded day. Sopr. Solo. After the 3rd Act.
Proud monument of Royal Dust. Sopr. Solo. After the 4th Act.
Ascend the Throne. Sopr. Solo. } After the
Then after all the blood. Chorus, Sopr. and Bass only. } 5th Act.
The bread is all baked. 3 v. From D'Avenant's comedy, *The Man's the Master*, 1669 23

[? Begon all fruitless joys 350
This seems to be a version, much altered, of Banister's song in B. M. Addl. MS. 19759]

Ten sets of Brawles, Dances, Airs, &c., for strings, of which one is called 'The Musick at the Bath'; and one set for trumpets. Sep. parts 1183

Airs, &c., for violin. 1st V. part only. 11 airs or sets 361
6 airs or sets 362

Grounds in G mi. (Tr. Tr. B.); F and B \flat (Tr. and B.) [formerly 1125] 1183

The G mi. Ground. 1st Tr. only 1025–7
Saraband for Harpsichord 1003

[See *B.* (J.)]

BAPTIST, or BAPTIST. Probably Jean-Baptiste Lully, q.v.; though Gio. Battista Draghi, organist to Catharine of Braganza, was also known in England as Signor Baptist or Baptista.

Tune for violin (violin part only), 'Mr. Baptist' 362

Tune for violin (violin part only), 'Baptist' 1066

Three tunes for recorder. Treble and Bass. 'Mr. Baptist.' 1118 and 1121

[See *Batis.*]

BARE. Probably intended for La Barre, q.v.

Corant for Harpsichord 1236

BARRETT (John), *c.* 1674–*c.* 1735. Music master at Christ's Hospital.

Corant for Harpsichord 46

BARTORELLI (Benedetto). A 17th-century writer.

Basta amor. Cantata for Sopr. Solo 947

- BASSANI (Giovanni Battista). *c.* 1657-1716. Born at Padua.
 Chapel master to the Cathedral of Ferrara. Died at Bergamo.
- The Motets marked * are from his Opera 8, *Metri sacri resi armonici*, Bologna, 1690. The MS. 1124 contains only short extracts, apparently chosen for purposes of study, or teaching.
- Advolate fideles. 2 v. S. S. 48
- *Aligeri amores. Voice and Bass only 763
 Alto voice only 389
 1st and 2nd violins and violone, sep. 1154
- *Ave verax honor. Voice and Bass only 763
- *Eja tubæ. Voice and Bass only 763
 1st and 2nd violin parts (loose) 1154
- Esurientes venite. 2 v. S. B. 48, 1204
- Gaude alma dilecta. S. S. B. extract without words 1124
- *In caligine. Voice and Bass only 763
 With 3 instrumental parts in score 23
 1st and 2nd violin and violone parts, sep. 1154
- *In hoc mundo. Voice and Bass only 763
 With 2 instrumental parts in score 23
 1st and 2nd violin and violone parts, sep. 1154
- In sole lucente. S. and B. without words (extract) 1124
- Lætare lætare. S. S. B. without words (extract) 1124
- O donum. S. S. B. without words (extract) 1124
- O sacrum. S. S. B. without words (extract) 1124
- O splendida dies. 2 v. S. B. 48
- *Pompæ vanæ. Voice and Bass only 763
 1st and 2nd violin and violone parts, sep. 1154
- Pulchra es amica mea. 2 v. S. S. 48
- Quando tandem sponse care. S. and B. without words (extract) 1124
- *Quid arma, quid bella. Voice and Bass only 763
 With 3 instrumental parts in score 23
 Violone part only 690
- Ride tellus gaude caelum. 2 v. S. B. 48
- Sub umbra noctis. S. S. B. without words (extract) 1124
- Suenturati miei pensieri. Cantata for Sopr. Solo 958
- Sonata in A mi. Vo. 1 and 2, Vcello. and Basso. (The first Sonata from *Suonate a due, tre instrumenti*, [&c.] Opera Quinta, Anversa, 1691.) Score 3

BASSANO (Hieronymo), probably Jerome, son of Anthony Bassano or Bassani, who came to England *c.* 1539. Jerome appears as one of the King's Musicians, 1603-30.

Four fancies in 5 parts. Sep. 716-20

BATIS. Probably for Baptist, q.v.

Almaine, Corant, and Sarabant for Harpsichord, in D mi. 1177

- BATTEN (Adrian). Organist of St. Paul's, ? 1624; d. about 1637.
 Morning and Evening Service in Dorian Mode. *Goss and Turle*,
 Te D., Jub., Ky., Creed, Mag., N. Dim. Organ parts **437, 438**
 (In **438**, the Jub. is headed Benedictus, no doubt by mistake.)
 The same without Ky. and Creed. Organ part **1227**
 The same. Te D., Jub., Ky., Creed, Mag., N. Dim. Bass only **1012**
 'Long Service.' Te D., Jub., Ky., Creed, Mag., N. Dim. Sep.
 parts wanting Cantus **1220-4**
 Preces and 'first Psalmes' (Ps. xx); '2^d Psalmes for Easter Day'
 (Ps. xxi); '3^d Psalmes for y^e 27 of March'; '4th Psalmes'
 (Ps. lxvii); '5th Psalmes' (Ps. cxlv); '6th Psalmes for Whit-
 sunday' (Ps. xlv). Bass part only **1148**

ANTHEMS.

- Deliver us O God. 4 v. *Boyce*. Sep. T. and B. only **1220-4**
 Organ parts **438, 1228**
 Haste thee O God. 4 v. *Barnard, Cope*.
 Sep. T. and B. only **1220-4**
 Bass part only **1012**
 Organ parts **437**, imperfect at end; **438**
 Hear my prayer. 5 v. *Boyce*. Organ part **1228**
 Hide not thou thy face. *Barnard*. Organ part **437**
 Lord we beseech thee. 4 v. *Barnard*. *Parish Choir*.
 Organ part **437**
 O Lord thou hast searched. V.A. Organ part **6**
 O praise the Lord. 4 v. *Barnard, Boyce, &c.*
 Sep. parts, A. T. B. only **1220-4**
 Organ parts **437, 438, 1228**
 Out of the deep. 4 v. (not *Barnard's*). Bass part only **1012**
 When the Lord turned. 4 v. *Barnard, Cope*.
 Bass part only **1012**

BATTISHILL (Jonathan). 1738-1801.

Three chants **1226**

BAWDWINE (John). Perhaps the same as John Baldwin, a singing man from Windsor, who was sworn Gent. of the Chapel Royal 1598, and died 1615. His name appears as that of the copyist of many MSS. The set of part-books, 979-83, which bear the initials I. B. stamped on the covers, may have belonged to him.

- Pater noster. 5 v. (?) Wanting the Tenor Book **979-83**
 Redime domine. 5 v. (?) Wanting the Tenor Book **979-83**
 A fancy in 3 parts. Wanting the Tenor Book **979-83**
 A fancy in 3 parts, called 'Coochow as me walked'. Wanting the
 Tenor Book **979-83**

BECKIT or BECKET (Philip). One of the King's Musicians, 1660-78. He is named both among the Violins and the Wind Instruments.

Twelve Aires, &c., in 4 parts. Treble only. **1066**

- BECKWITH (John Christmas). 1750-1809. Mus. Doc. Organist of Norwich Cathedral.
Four Chants 1226
- BENITTI (?) (). An unknown composer of the 17th century.
Occhi belli. Cantata for Sopr. Solo 948
- BENNET (John), fl. 1599-1614.
Oh God of gods. V. A. for 5 v. Sep. wanting Bass 56-60
Organ part 67
All creatures now. Madrigal. 5 v. From *The Triumphs of Oriana*.
Score without words 33
Venus birds. Treble Solo and Bass. (Cf. B. M. Add. MS. 17786, &c.) 439
Ye restless thoughts. Two Treble parts only. From the *Madrigals*, 1599 740, 742
- BENNET (S.).
Double chant in G 1226
- BEVIN (Elway). Organist of Bristol, 1589; Gent. of the Chapel Royal, 1605; from which posts he is said to have been expelled as a Papist in 1637.
'Short' service in Dorian mode. *Barnard, Boyce*. Te D., Bdtus., Ky., Creed, Mag., N. Dim. Score 42, 1002
Sep. parts, wanting Cantus 1220-4
The same, without Ky. and Creed. Organ part 1227
The same, Te D. and Bdtus. only. Organ part 438
The same, Te D., Bdtus., Ky., Creed, with different Mag. and N. Dim. Organ part 1001
Venite to same. Sep. parts. A. T. and B. only 1220-4
Mag. and N. Dim., 'Mr. Bevin's Gimill.' Sep. parts A. T. B. only 1220-4
Browning.¹ For instruments in 3 parts. Treble and Tenor only. 979-83
- BIRCHENSHA (John), fl. 1651-72. He lived at Dublin in the service of the Earl of Kildare till 1641. He was a teacher of music in London about 1651, and wrote on the theory of music.
Twelve pieces for Violin and Bass and Organ.
Vo. and Bass. Sep. parts 1016-7
Organ part 781

¹ A composition founded on the tune called 'Browning': see Chappell's *Old English Popular Music*, 1893, i. 155.

BISHOP (John). 1665-1737. Organist of Winchester Cathedral.

Service in D.

Te D., Bdtus., Ky., Creed, Cantate, Deus Mis. Score 42

Cantate and Deus Mis. only. Organ part 1231

Bow down thine ear. Organ part 1235

Call to remembrance. Sep. parts wanting Cantus 1220-4

Organ part 1234

O be joyful. Sep. parts wanting Cantus 1220-4

Tenor only 1219

Organ part 1234

O how amiable. Organ part 1235

BLOW (John). 1648-1708. Mus. Doc. Master of the Children of the Chapel Royal, 1674. Organist of Westminster Abbey.

SERVICES.

Service in A. 4 v. *Boyce*. Te D., Jub., Ky., Creed, Cant., Deus

Mis. Score 22

Short score 526

Organ part 1228

Service in E mi. 4 v. *Boyce* (with Te D. instead of Bdte.). Bdte.,

Jub., Ky., Creed, Cant., and Deus Mis. Score 1*

Short score 526

Jub., Cant., Deus Mis. Score (unfinished) 22

Te Deum of same service. Score 22

The same. Te D., Jub., Ky., Creed, instrumental parts (Vo. 1 and 2,

Bass) 1203

Service in G. 3-4 v. *Boyce* (without Bdtus., Sctus., Glor., Cant., and

Deus Mis.). Te D., Bdtus., Jub., Ky., Creed, Sctus., Glor.,

'Triple Commandments' and 'Triple Creed' (i.e. in triple time),

Cant., D. Mis., Mag., and N. Dim. Score 780

Single Chant. 4 v. *Boyce* 48

Single Chant 1229

ANTHEMS AND MOTETS.

And I heard a great voice. Score 621

Short score 525

As on Euphrates. 3 v. Score 14

Behold in heaven. See under *Aldrich*.

Christ being raised from the dead. Organ part 1233

God is our hope. 8 v. *Boyce*. Organ part 1*

Score 1205

How art thou fallen. 2 v. *Harmonia Sacra*, Bk. I, 1688

Score 14, 621

How doth the city. 3 v. Score 14, 22

I beheld and lo. V. A. *Harmonia Sacra*, Bk. II, 1714. *Boyce*.

Score 782

Organ part 1229

BLOW (John)—*continued.*

I said In the cutting off.	V. A. with instruments.	
Score		621 wanting end, 628, 691
I was in the Spirit.	V. A. <i>Boyce, &c.</i>	Score 16
(An adaptation, ? by Aldrich, of 'And I heard a great voice,' q.v.)		
I will cry.	V. A.	Score 14, 22
Jesus seeing the multitude.	V. A.	Score 14, 22
Lord how are they increased.	V. A. <i>Warren's Boyce, &c.</i>	
Score		12, 22
Short score		525
My God my soul is vexed.	Sep. parts. A. T. B. only	1220-4
Organ parts		1228, 1230
O give thanks.	V. A. with instruments.	Score 628
O God wherefore art.	5 v. <i>Boyce.</i> Sep. parts. A. T. B. only	1220-4
Organ part		1230
O Lord I have sinned.	V. A. <i>Boyce.</i>	Score 14, 22
Save me O God.	V. A. <i>Boyce.</i> Sep. parts. A. T. B. only	1220-4
Organ part		1230
Sing we merrily.	V. A. <i>Page.</i>	Score 14
Sep. parts.	A. T. B. only	1220-4
Organ part		1229
The kings of Tharsis.	V. A. with instruments.	Score 628
The Lord hear thee.	4 v.	Score 48
Organ part		1228
The Lord is my shepherd.	V. A. with instruments.	Score 628
Turn thee unto me.	V. A.	Score 14, 18, 22
Sep. parts.	S. A. B. only	623-6
When the Lord turned.	V. A. with instruments.	Score 628
When Israel came out of Egypt.	Organ part	1233
Cantate Domino.	2 v.	Score 14
Gloria Patri.	2 v.	Score 14, 22
Gloria Patri qui creavit nos.	5 v.	Score 14
In lectulo meo.	2 v.	Score 14
Laudate nomen.	2 v.	Score 14
Paratum cor meum.	2 v.	Score 14
Post hæc audiui.	2 v.	Score 14
Quam diligo legem.	2 v.	Score 14
Salvator mundi.	5 v.	Score 14

SONGS, CANTATAS, &c.

Arise my darken'd melancholy soul.	Tenor Solo	350
Awake my lyre. David's song to Michal, by Cowley.	Sopr. Solo	49
The same for Sopr. Solo with 4 part Chos. and accompaniments for Vo. 1 and 2, and Bass.	Score	23
Come poetry and with you bring.	Sopr. Solo and 3 part Chos.	
Score		350

BLOW (John)—*continued*.

- Faire nimph that to the wanton winds. Sopr. Solo 'Euridice' and Chorus of Nymphs and Shepherds a 3. Score 23
 Goe perjured man. 2 v. Sopr. and Bass with instruments. *Amphion Anglicus*, 1700.
 Score 23, 628
 Vo. 1 part only 527
 Hark how the cheerful wakeful cock. Dialogue between two penitents, begun by Mr. Humphreis and finish'd by Dr. John Blow. *Harmonia Sacra*, Bk. I, 1688 49
 How I have served. Sopr. Solo 350
 No Lucinda I swear. Canon (cf. B.M. Addl. MS. 30933) 1215
 Peaceful is he. Sopr. Solo. *Harmonia Sacra*, Bk. I, 1688 350
 Philander do not. Sopr. voice only. *Amphion Anglicus*, 1700 389
 When from the old Chaos. Sopr. Solo. *Banquet of Musick*, 1688 350
 Why weeps Asteria. Sopr. Solo. *Amphion Anglicus*, 1700, and *Banquet of Musick*, Bk. II, 1688 350
 Masque, 'Venus and Adonis.' *Old English Edition*, 1902. Score 37
 Some of the Treble voice part 1114
 Fragment of chorus 1142
 New Year's Song, 1682-3. 'My trembling song awake,' words by T. Flatman. Published by Dr. Mann, 1901. Score 23
 Thirteen Pieces for the Harpsichord (2 Almainses, 1 Chiacone, 1 Corant, 2 Grounds (one called Morlake Ground), 1 Prelude, 1 Saraband, and 6 unnamed 1179
 Two Almainses, 1 Corant, 2 Grounds, and 1 unnamed piece, for Harpsichord 1177
 Prelude and 2 pieces for Harpsichord 1003
 Three voluntaries (1 in C and 2 in G) 47
 The first of those in G 1176
 (A piece signed R. K. (? King) printed as Blow's by E. Pauer in *Old English Composers for the Virginals and Harpsichord*) 46
- BOCCARINI (Francesco), a 17th-century writer in the service of Cardinal Mont'Alto. (*Eitner*.)
 Conto l'hore. Cantata for Sopr. Solo 998
- BONONCINO. It is not stated by which member of the family the following Cantata was composed.
 Quando O bella. Cantata for Sopr. Solo 993
- BONONCINI (Giovanni), ? Giovanni Battista, q.v.
 D'ogni puro candore. Cantata for Sopr. Solo 993
 (cf. B.M. Add. MS. 14228.)
- BONONCINI (Giovanni Battista) b. ? 1672; still living, 1748.
 When Saul was King. Anthem composed for the funeral of the Duke of Marlborough, 1722. Published by Meares. Sep. parts. Treble Chorus and Viola only 69 and 72

- BORRI (Giovanni Battista). 'Bolognese in Roma.' 17th century.
 'Messa a 4 con V.V. e Ripò.' Kyrie eleison and Gloria in
 excelsis. Sep. parts 1085-1108
 First Treble voice part only 529
 Single parts. 1st Treble voice, Vo. 1 (incomplete),
 Vo. 2, Vcello 69, 70, 71, 73
 Credo a 5. Sep. parts 1162-71
- BOWMAN (Henry); published a volume of songs at Oxford
 in 1678.
 Miserere mei Deus. 1-3 v. Score 784
 I'll sing of Heroes. 3 v. (T.T.B.) and Basso, from the Songs,
 1678. Sep. 623-6
- BOYCE (? Thomas, Mus. Bac. Oxon., 1603; or William, to whom
 are attributed some Fancies in R.C.M. Library, and who may
 be the William Boys, temporary organist of Lincoln, 1593.)
 If ye love me. 4 v. Short score 6
- BOYCE (William). 1710-79. Mus. Doc., Organist of the Chapel
 Royal.
 I will always give thanks. Organ part 1233
 Sing unto the Lord. Organ part 1235
 Single Chant in A 1229
 Double Chant in B♭ (or by Cooke) 1226
- BRODERIPP ()
 Single Chant in G mi. 1229
- BRUNO (Guil.), a 17th-century organist. See *Eitner*.
 Toccata for the Organ 89
- BRUSTERS, elsewhere spelt Brusser, and perhaps Brewster. A
 16th-century writer.
 In nomine in 5 parts 984-8
- BRYNE (Albertus). c. 1621-c. 1677. Organist of St. Paul's, and
 later of Westminster Abbey.
 Service in G. 4 v. *Arnold*. Te D., Jub., Ky., Creed, Mag.,
 N. Dim. Score 1002
 The same without Ky. and Creed. Organ part 1225
 Sep. parts. A.T.B. only 1220-4
 Saraband and aire for Harpsichord 1177
 Piece for Harpsichord 1236
- BULL (John). ? 1562-1628. Mus. Doc. Gentleman and Organist of
 the Chapel Royal. Gresham Professor of Music, 1596. Left
 England 1613. Organist at Brussels and Antwerp, where he
 died.

BULL (John)—*continued.*

Almighty God which by the leading of a Star. V. A. for 2 Trebles
and Instruments and 5-part Chorus. Sep. parts wanting Bass

56-60

Chorus parts, A. T. B. only

1220-4

Organ part

47

The same. O Lord my God. *Boyce.* See under *Aldrich.*

How joyful and how glad. V. A. with Instruments and 5-part
Chorus. Sep. parts wanting Bass

56-60

In thee O Lord. 'For 2 meanes.' Organ part

1001

In nomine. 5 parts. Sep.

984-8

Prelude for the Virginal. From *Parthenia*

431, 1179

Eight Almains, 2 Pavins, Dorick 3 pts., Dorick 4 pts., 2 Preludes,
Walsingham, Faire and Sweet, In nomine, Miserere, and 2
unnamed pieces for the Virginal

1113

Of these the Almains No. 77 and 88 and 109 are also in

1003

The Miserere is in

1207

(Of the pieces contained in MS. 1113 the following are found
in the Fitzwilliam Virginal Book (edited by Maitland and Squire).
Almain No. 103 is in Vol II, p. 470; there anonymous and
called 'Dalling Alman'. The Prelude, No. 110 (a) is that in
Vol. II, p. 274. 'Walsingham' is in Vol. I, p. 1. The 'In
Nomine' is in Vol. II, p. 34. The 'Miserere', Vol. II, p. 442.
The unnamed piece No. 67 is that in Vol. I, p. 138.

The 'Almain' No. 109 is a setting of 'Meridian Alman',
Vol. II, p. 477: there 'Set by Giles Farnaby'.)

'The Dutches of Brunswicks delight,' for the Virginal

431

(Fitzwilliam V. Book, II, p. 146: there called 'The Duke of
Brunswick's Alman'.)

BYRD (William). *c.* 1542-1623. Organist of Lincoln, 1563.
Gentleman of the Chapel Royal, 1569.

SERVICES.

Short Service. *Barnard*; *Boyce.* Te D., Bdtus., Ky., Creed, Mag.,
N. Dim. Sep. parts. A. T. T. B. only

1220-4

Score, without words

1002, 37

Short score, without words

525

Organ parts

437, 438, 1231

Organ part, without Bdtus., Ky., and Creed

88

Organ part. The whole with Venite

1001

Evening service. *Barnard.* Mag. and N. Dim. 'For a Man
a lone.' Sep. parts. A. T. B. chorus parts only

1220-4

Organ part

1227

Evening service. *Barnard.* Mag. and N. Dim. 'Mr. Birds
3 minnoms.' Organ part

1001

BYRD (William)—*continued.*

- 'Mr. Birds Answers.' Preces, suffrages, &c. Printed by *Jebb.*
 Treble and Bass only 88
 An incomplete copy of the same, scratched out, is in the
 same MS.

ANTHEMS.

- Those marked * are printed in *Psalmes, Sonets and Songs, &c.*,
 1588.
 Those marked † are printed in *Songs of sundrie natures, &c.*, 1589.
 Arise O Lord why sleepest. Sep. A. T. B. only 1220-4
 Organ part 1001
 Be not wroth. 5 v. See under *Aldrich.*
 *Blessed is he. 5 v. Words in 2 Treble only 984-8
 Bow thine ear. 5 v. Part II of O Lord, turn thy wrath. Adapted
 from *Civitas sancti tui*, q. v. *Barnard, Boyce.* Score 1*
 Organ parts 15, 47
 *Care for thy soul. 5 v. Words in 2 Treble only. Sep. 984-8
 †Christ rising } 6 v. Sep. parts. A. T. T. B. chorus parts only
 †Christ is risen } 1220-4
 *Euen from the depth. 5 v. Words in 2 Treble only 984-8
 Heare my prayer. *Barnard.* V. A. Sep. A. T. B. Chos. parts
 only 1220-4
 Organ parts 6, 1001
 Howe long shall myne enemies. 5 v. Sep. 984-8
 Sep. A. T. B. only 1220-4
 Organ part 1001
 *How shall a young man. 5 v. Words in 2 Treble only 984-8
 *If that a sinners sighes. 5 v. Words in 2 Treble only 984-8
 Let God arise. Bass part only 1012
 *Lord in thy wrath. 5 v. Words in 2 Treble only 984-8
 Treble and Bass 439
 My faltes O Christ. 5 v. Words in Treble only 984-8
 *My soule opprest. Treble and Bass only 439
 O God the proud. V. A. 6 v. Sep. parts. T. (V. and Chos.).
 A. and B. (Chos.) parts only 1220-4
 Organ part 1001
 O God whom our offences. *Barnard.* Organ part. 1001
 O Lorde howe vaine (Vpon Sr Philip Sidneis dittie). 5 v. Words
 in 1 Treble only. Sep. 984-8
 O Lord how longe. Treble and Bass 439
 O Lord make thy servant (Elizabeth, King Charles, &c., with name
 altered for different reigns). 5 v. *Barnard.* Sep. parts 984-8
 T. and B. parts only 1220-4
 Short score 525
 Organ parts 47, 1001
 Organ part (ascribed to 'Cranford') 1230
 For 6 v. (adapted by ? Aldrich). Score 16 (twice), 37

BYRD (William)—*continued.*

O Lord within thy tabernacle. 5 v. Words in 2 Treble only	984-8
O Lord turn thy wrath. Pt. I. 5 v. Adapted from Ne irascaris, q. v. <i>Barnard, Boyce.</i> Score	1*
Organ part	47
Prevent us O Lorde. 5 v. <i>Barnard.</i> Sep.	984-8
Bass only	1012
Organ part	1001
*Prostrate O Lorde. 5 v. Words in 1 Treble only. Sep.	984-8
Save me O God. Warren's <i>Boyce.</i> Sep. parts wanting Bass	56-60
Score	16
Bass voice only	1012
Organ parts	1001, 1230
Sing joyfully. 6 v. <i>Barnard, Boyce.</i> Score (two copies)	16
Sep. parts, A. T. B. only	1220-4
Short score	525
Organ parts	47, 1001, 1230
Teach me O Lorde. V. A. 5 v. <i>Barnard</i> (3rd Ps., 2nd Preces, &c.). Organ part	6
Thou God that guidest. V. A. 5 v. <i>Barnard.</i> Organ parts	6, 1001
Triumph with pleasant melodie. 5 v. Words in 1 Treble only. Sep.	984-8
What unacquainted cheerful voice. 5 v. Words in 1 Treble only. Sep.	984-8

MOTETS, &c.

Those marked * are printed in *Liber Primus Sacrarum Cantionum*, 1589.

Those marked † are printed in *Liber Secundus Sacrarum Cantionum*, 1591.

N.B.—All those contained in the MSS. 979-83 are imperfect, as the Tenor Book is wanting in this set.

†Afflicti pro peccatis, with 2nd part, Et eruas. 6 v. Sep. 979-83
Alleluja confitemini. 3 v. 45

†Apparebit in finem. 5 v. Sep. 979-83, 984-8

*Aspice domine de sede, with 2nd part, Respice domine. 5 v. Sep. 979-83

Audivi vocem. 5 v. Sep. 979-83, 984-8

Benigne fac. 5 v. Sep. 979-83

†Circumdederunt me. 5 v. Sep. 979-83

*Civitas sancti tui. Pt. II of Ne irascaris, q. v. 5 v. Sep. 984-8
Score 10

†Cunctis diebus. 6 v. Sep. 979-83

De Lamentatione: Beth, Cogitavit: Teth, Defixæ: Joth, Sederunt: and Jerusalem convertere. 5 v. Sep. 979-83

†Descendit de celis, with 2nd part, Et exivit. 6 v. Sep. 979-83

BYRD (William)—*continued.*

Deus in adiutorium. 6 v. Sep.	979-83
*Deus venerunt, with 2nd part, Posuerunt. 5 v. Sep.	984-8
Domine ante te. 6 v. Sep.	979-83
Domine Deus omnipotens. 5 v. Sep.	979-83
†Domine exaudi, with 2nd part, Et non intres. 5 v. Sep.	979-83, 984-8
*Domine præstolamur, with 2nd part, Veni Domine. 5 v. Sep.	979-83, 984-8
*Domine tu jurasti. 5 v. Sep.	984-8
*Effuderunt sanguinem. Pt. III of Deus venerunt. 5 v. Sep.	984-8
†Exurge Domine. 5 v. Sep.	979-83, 984-8
†Fac cum servo. 5 v. Sep.	984-8
*Facti sumus opprobrium. Pt. IV of Deus venerunt. 5 v. Sep.	984-8
*In resurrectione. 5 v. Sep.	984-8
†Infelix ego, with 2nd and 3rd parts, Quid igitur and Ad te igitur. 6 v. Sep.	979-83
Triplex and Medius and Tenor of opening passage only	45
*Lætentur cœli, with 2nd part, Orietur. 5 v. Sep.	984-8
†Levemus corda. 5 v. Sep.	979-83
*Memento Domine. 5 v. Sep.	979-83
†Miserere mei. 5 v. Sep.	984-8
*Ne irascaris. Pt. I	979-83, 984-8
Score	10
Ne perdas. 5 v. Sep.	979-83
Noctis recolitur. 5 v. Sep.	979-83
Non nobis Domine. Canon (without composer's name)	89
*O Domine adjuva. 5 v. Sep.	979-83, 984-8
*O quam gloriosum, with 2nd part, Benedictio et claritas. 5 v. Sep.	979-83, 984-8
O salutaris. 6 v. Sep.	979-83
Omni tempore. 5 v. Sep.	979-83
Peccavi super numerum. 5 v. Sep.	979-83
Precamur sancte. 5 v. Sep.	984-8
Reges Tharsis. 5 v. Sep.	979-83
Sanctus, sanctus, sanctus. 3 v.	45
†Tribulatio proxima, with 2nd part, Contumelias et terrores. 5 v. Sep.	984-8
†Tribulationes civitatis, with 2nd and 3rd parts, Timor et hebetudo and Nos enim. 5 v. Sep.	979-83, 984-8
†Tristitia et anxietas, with 2nd part, Sed tu Domine. 5 v. Sep.	979-83, 984-8
†Vide Domine, with 2nd part, Sed veni Domine. 5 v. Sep.	979-83

BYRD (William)—*continued.*

MADRIGALS, SONGS, &c.

- Those marked * are printed in *Psalmes, Sonets, and songs*, &c., 1588.
 Those marked † are printed in *Songs of sundrie natures*, &c., 1589.
- Blame I confes. 5 v. Words in 1 Treble only. Sep. 984-8
- *Come to me grief. Funeral song of Sir Philip Sidney. 5 v.
 Words in 1 Treble only. Sep. 984-8
- *Constante Penelope. 5 v. Treble and Bass only 439
- *I ioy not. Words in 1 Treble only. 5 v. Sep. 984-8
- *If wemen could. 5 v. Words in 1 Treble only. Sep. 984-8
- *In fields abroad. 5 v. Words in 1 Treble only. Sep. 984-8
 Treble and Bass only 439
- *La Verginella. 5 v. Words in 1 Treble only. Sep. 984-8
- *Lullaby, with 2nd part, Be still. 5 v. Words in 2 Treble only.
 Sep. parts 984-8
 Treble and Bass parts only 439
- *My mynde to me. 5 v. Words in 1 Treble only. Sep. 984-8
 Treble and Bass only 439
- My little sweet darling. 5 v. Words in Treble only. Cf. B. M.
 Add. MSS. 17786, &c. Sep. parts 984-8
- Oh golden heares. 5 v. Words in 1 Treble only. Sep. 984-8
- *O that most rare. A funeral song upon Sir Philip Sidney; with
 2nd part, For thee both kings; and 3rd part, The doleful debt.
 5 v. Words in 1 Treble only. Sep. 984-8
- *Susanna faire. 5 v. Words in 1 Treble only. Sep. 984-8
 The daie delaied. a 5. (Cf. B. M. Add. MS. 31992.) Sep. parts.
 984-8
- *Though Amaryllis. 5 v. Words in 1 Treble only. Sep. 984-8
 Treble and Bass only 439
- †When I was otherwise. 5 v. Words in 1 Treble only. Sep. 984-8
- *Where fancie fond. 5 v. Words in 1 Treble only. Sep. 984-8
 While Phebus. 5 v. Words in 1 Treble only. Sep. 984-8
- *Who likes to love. 5 v. Words in 1 Treble only. Sep. 984-8
- *Why do I use. 5 v. Words in 2 Treble only. Sep. 984-8

INSTRUMENTAL MUSIC.

- Browning. 5 parts. Sep. 984-8
- In nomine. 5 parts. Sep. 984-8
- A songe of tow bases. 6 parts. Sep. Wanting Tenor book
 979-83
- Miserere for organ 371
- Galliard (*sic*) for Virginal 1175
- If my complaints. Variations on a song by Dowland (q.v.) for
 Virginal 431
- Fantasia for Virginal (*Fitzwilliam Virginal Book*, vol. ii, p. 406)
 1113
- ‘Mr. Birds battle’ for Virginal 431
- The movements are headed:—‘The souldiers sumuns. The

BYRD (William)—*continued*.

marche of the foote men. The march of the horse men. The Trumpetts. The Irish march. The bagpipe and the drume (two movements). The second change. The third. The fourth change. The fite chaunge. The last chaunge. The march to the fight.' Unfinished.

C. (S.).

A piece for Harpsichord called The Countess of Portland's Delight.

	92
Arise, shine, for thy light. Bass only	366
O God wherefore art thou absent. 2 v. Bass only	366
Turn in my Lord, turn in to me. 2 v. Treble and Bass	365
Bass only	366

C. (T.).

Fantazia a 4. Sep. 423-8

CALDERI (Agostino): a 17th-century writer.

Chi non sà che sia l'amare. Aria for Sopr. Solo	954
Per far certa. Aria for Sopr. Solo	954
Resisto mà in vano. Aria for Sopr. Solo	954

CALISTA (Lelio). A 17th-century writer, one of whose Sonatas is quoted by Purcell in his edition of Playford's *Introduction to the Skill of Musik*, 1694. (See Mr. Barclay Squire, *Internat. Musik-gesellschaft*, *Sammelbände* 1904-5, p. 557.)

Bass parts of Sonatas, numbered <i>prima</i> to <i>sesta</i>	1126
Sonata in B \flat . Two movements. 2 Trebles and Basso continuo.	
Score	1126
Sonata 11th in G. Two Trebles and Basso cont.	1126
Extracts from Sonatas in various keys	1126
(Other Sonatas in this MS. may also be by Calista.)	

CAMPION (Thomas). 1567-1620.

Com you prettie false eyd wanton. Treble and Bass. From <i>The Second Book of Ayres</i>	87
Thoughe you are younge. Treble voice with Bass: from Rosseter's <i>A Booke of Ayres</i> , 1601	439

CAREY (Henry). c. 1690-1743.

I'll range around. Treble Solo	1215
[Engraved about 1720.]	

CARISSIMI (Giacomo) 1604-74. Chapel master of S. Apollinare, Rome.

For Anthems adapted by Aldrich from Carissimi's works, see under *Aldrich*.

CARISSIMI (Giacomo)—*continued*.

MASSES, &c.

Mass in C. 3 v. T. T. B. Score	23, 55
The same, somewhat altered, with 1 and 2 Violin parts. Score	13
Mass in C. 5 v. with verses. (Without name, but stated on the binding to be by Carissimi.)	49
Jephtha: an oratorio. Score	37
Plorate filiae Israel. 6 v. from <i>Jephtha</i> . Score	13
Judicium Salomonis. 'A solis ortu.' 1-4 v. S. S. T. B. Score	53
The same with Violin parts, 'The symphonies being not Carissimi's but some musty Dutchman's.' Score	13

MOTETS.

The Motets marked with an asterisk are printed in *Sacri Concerti*, 1675. Those with a dagger in Floridus de Sylvestris's *Cantiones Sacræ*, 1657 and 1663.

Anima mea in æterna dulcedine. 2 v. S. B. Score	43, 621, 1178
Sep. parts	623-6
Anima nostra. 2 v. S. S. Score	55
*Annunciate gentes. 1-5 v. Score	13, 53
Audite sancti. 3 v. S. S. B. Playford's <i>Harmonia Sacra</i> , Bk. II, 1693. Score	43, 53
Sep. parts	623-6
Ave dulcissime. 3 v. S. S. T. Score	13
Benedicite omnes angeli. 3 v. A. T. B. Score	13
*Cantabo Domino. 2 v. S. S. Score	13, 53
Confitebor tibi. 3 v. S. S. B. Score	13
[? Crucior in hac flamma. 2 v. A. B. Dialogue Angelus et Anima, here called <i>Italica comp</i> : ascribed to Carissimi in Fitzwilliam Mus. Cambridge Catalogue	1154]
*Cum ingrederetur N. in paradisi gloriam. 3 v. S. S. S. Score	53
*The same, with words Cum reverteretur David. Score	13
*Dicite nobis. 4 v. S. S. A. T. Score	13, 53
Dixit Dominus. 1-5 v. Score	55
†Domine Deus meus. S. Solo	13, 53
*Domine quis habitabit. 3 v. S. S. T. Score	13, 53
Ego sum panis. 3 v. S. S. B. Sep. parts	688
Egredimini cælestis. 3 v. S. S. S. Score	13, 53
Exultabunt justi. 3 v. S. S. S. Score	13, 53
*Exulta, gaude filia. 2 v. S. S. Score	13
The same without the 'Noe' at end	53
Gaudete exercitus. 3 v. S. S. B.	13, 53
Hodie Simon Petrus. 2 v. T. T. Score	13, 53

CARISSIMI (Giacomo)—*continued*.

In te Domine. 3 v. A. T. B. with instruments. Score	4
Gloria Patri from the same. Score	53
*Laudemus virum. 2 v. S. S. Score	13, 53
Lucifer cælestis. Bass Solo. Playford's <i>Harmonia Sacra</i> , Bk. II, 1693	18, 23, 53
The same, transposed for Soprano. Voice part only	598
Militia est vita. 3 v. S. S. B. Score	13, 53
Non turbetur cor. 2 v. S. B. Sep.	688
O dulcissimum Mariæ. 2 v. S. S. Score	13
O quam mirabilia. 2 v. S. S. Score	55
O quam suave. 3 v. S. S. S. Score	83
O vulnera doloris. 3 v. S. S. B. Score	13
The same for Bass voice and Basso only	40, 53
Basso only	1210
Basso only unfinished	13
Pastores dum custoditis. Sopr. Solo	13
†Prævaluerunt in nos. 3 v. S. A. T. Also in P. Phalese's <i>Florida Verba</i> , Antwerp, 1661. Score	13
Quid agis cor. Sopr. Solo	13
Quis est hic. 3 v. S. S. S. Score	13, 53
*Quo tam lætus. 2 v. S. S. Score	13, 53
Quomodo facti sunt. 3 v. S. S. B. Score	13
Sicut erat in principio. Instr. Bass only	75
Sicut mater. 2 v. S. S. Score	55
Sicut stella. Sopr. Solo	13 unfinished, 53
Surgamus eamus. 3 v. A. T. B. Score	13, 53
Suscitavit Dominus. 3 v. A. T. B. Score	13
*Turbabuntur impii. 3 v. A. T. B. Score	13, 53
Venite pastores. Sopr. Solo.	13
†Vidi impium. 3 v. A. T. B. Score	13

CANTATAS, &c.

A piè d'un verde: 'Democritus et Heraclitus'. 2 v. S. S. Score	52
Alma che fai. 2 v. S. B. Score	52, 996
Almeno un pensiero. Sopr. Solo	949, 51
Amanti sentite. 2 v. S. A.	18
The same, without composer's name. Score	350
Sep. parts	623-6
Alto voice only	49
The same, attributed to Sigr. Marco. (See <i>Cesti</i>)	996
Ardeua in tanto. Sopr. Solo	51
Ardo lassa. Sopr. solo	998, 51 unfinished
Bel tempo per me. Sopr. Solo	949, 51
Care selve beate. Bass Solo	18, 1215
Unfinished	13

CARISSIMI (Giacomo)—*continued.*

Chi fugge d'Amor. 2 v. S. S.	52, 996
Coronata di splendori, 'Amor difeso'. 3 v. S. S. S. Score	994
Dai piu riposti. 3 v. S. S. B. Score	54, 996
Score, words incomplete	622
Deh contentatevi. Sopr. Solo	51
E bello l'ardire. Sopr. Solo	949, 51
E pur uuole. 2 v. S. S.	52, 996
Filli non t'amo. Sopr. Solo	949, 51
Fuggi, fuggi. Sopr. Solo	950, 51
Hor che di sirio. Sopr. Solo	357
Il mondo tace. 3 v. S. S. B. Cf. <i>Catalogue . . . de la Bibliothèque Nationale.</i> Score	14
In superbuto. Sopr. Solo	51
In un mar di pensieri. Sopr. Solo	947, 51
Io dissi. Sopr. Solo	51
Le ferite d'un cor. 3 v. S. S. T. Score	994, 996, 54
La regina. Sopr. Solo	357
Lungi omai. 2 v. S. S. Score	996, 54
Mesto in sen d'un antro. Sopr. Solo	51
Nella piu verde. Sopr. Solo	51
No no mio core. Sopr. Solo	51
Non chiede altro. Sopr. Solo	949, 51
Non piangete. 2 v. S. S.	996, 54
O là, pensieri. Bass Solo	51
O me infelice, 'Falsirena disperata'. Sopr. Solo	959, 13
Occhi che. Sopr. Solo	357
Piu non ti chieggio, 'Tirsi e Filli'. 2 v. S. S.	996, 998, 52
Presso un ruscél. Sopr. Solo. (Here attributed to <i>Rossi</i> , but see <i>Wotquenne</i>)	949
Quanto sete per me. Sopr. Solo. Cf. <i>Catalogue . . . de la Bibl. Nationale</i>	956
Risuegliatemi pensieri. Sopr. Solo	51
Sciolto hauean, 'I Naviganti'. 3 v. S. S. B.	377, 996, 54
Last movement only, Amanti che dite	14
Last movement only. Basso only	75
Si dia bando. Sopr. Solo	951, 51
Siam tre miseri. 3 v. S. S. S.	994
Sin che hauro. Sopr. Solo	51
Soccorretemi. Sopr. Solo. (Here attributed to <i>Rossi</i> , but see <i>Wotquenne</i>)	947
Son pur giunta. Sopr. Solo	51
Sospiro che dici. Sopr. Solo	994
Toglietemi la vita. Sopr. Solo	998
[Tronchisi pensieri. 2 v. S. B. Apparently a version of the Solo Cantata, <i>Cat. . . de la Bibl. Nat.</i> , printed by Riemann, <i>Kantaten-Frühling</i>	14]
Un infelice. Sopr. Solo	51

CARISSIMI (Giacomo)—*continued*.

Vaghi rai pupille. 2 v. S. S.	996, 54
Va, va, dimanda. Sopr. Solo	51
Vittoria, vittoria	17, 350
Short extracts without words. T. B. B.	1124

CARLO DEL VIOLINO, a 17th-century Italian composer.

Non si tema, 'La Regina de Tunesi'. Sopr. Solo	998
Pur che lo sappi. 2 v. S. S. (here attributed to <i>Rossi</i> , but see <i>Wotquenne</i>)	996
Rido una volta. Sopr. Solo	952, 956

CARWARDEN (John). Contributed to Playford's *Court Ayres*, 1655.
A portrait of Christopher Simpson painted by him is in the Music School Collection. See *Musical Antiquary*, April 1913.

Prelude, Almaine, &c. Seven pieces in 2 parts for instruments, of which the first and last have the composer's name. Treble and Bass. Sep. parts	1006-9
Eighteen Almains, Corants, &c. Bass only	1011

CASATI (Gasparo). Chapel master at Novara, 1641.

Motets from *Moteta una et duabus vocibus ad Organum concertata*: a copy of the Antwerp edition, 1662, is in this Library.

Bone Jesu. 2 v. S. or T. Scores	20, 621
Sep. parts	623-6
Magnificate cæli. 2 v. S. or T. Sep.	623-6
O dulce nomen. 2 v. S. or T. Scores	20, 621
Sep. parts	623-6
O Jesu mea vita. 2 v. T. T. Sep.	623-6
One T. part only	1178
Omnes gentes. 2 v. S. or T. Sep.	623-6
Regina cæli. 2 v. S. or T. Sep.	623-6
One S. part only	1178
Tota pulchra es. 2 v. S. or T. Scores	20, 621
Sep.	623-6

CASTRO (Jean de). Born at Évreux; fl. 1571-96.

Tell me thou man. Canzonet for 3 v. (2 copies of Sopr. 1 and 2). Sep.	739-43
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CAVENDISH (Michael), fl. 1592-1601.

Every bush new springinge. (Ascribed to Cavendish in B. M. Add. MS. 31811.) Treble voice with Bass	439
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CECCHELLI (Carlo), fl. 1645-64. Chapel master at Rome and at Loretto.

Dicite laudem. Motet a 3. A. T. B. Score	14
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CESTI (Marc' Antonio), c. 1620-69. Chapel master at Florence, 1646; member of the Papal Choir, 1660; Vice-chapelmaster at Vienna, 1666.

MOTETS.

Filiæ Jerusalem. 4 v. S. S. S. B. Score	83
Maria et flumina. 2 v. S. S. Score	83
Properate mortales. Sopr. Solo	83

CANTATAS, &c., ALL FOR SOPR. SOLO.

Bella Clori	83
Cara e dolce libertà. Printed in Pignani's <i>Scelta di Canzonette</i> , London, 1679, as by Cesti. A version for 2 voices printed by Hawkins (iv, 94) 1776, as by Cesti. Printed as by A. Scarlatti in Thirty-six Ariettas, London, c. 1753	958
Del famoso Oriente, 'La Madre Ebreà'	83
Del ricercar qual sorte	83
Due begl' occhi	948
Esser colpa come	947
Ferma Lachesi	83
Gia il sonno	949
Insegnatemi à morire	83
[L]anguia già l'alba	83
Lasciatemi	83
Mancauano tormenti	949
Partiteui respiri	83
Quanto sete	83
Quanto è dolce	947
Solingo un di Fileno	83
Vi conosco luci	948
Voi colpate	948

The following by 'Sig^r. Marco' and 'Sig^r. Marc'Antonio' may be assigned to Cesti.

All' assedio. 3 v. S. S. A. 'Sig ^r . Marco'	996
Amanti sentite. 2 v. S. A. 'Sig ^r . Marco'	996
The same, attributed to <i>Carissimi</i> , q. v.	18
The same, without composer's name. Scores	350, 377
Sep. parts	623-6
Alto voice only	49
Gia son morto. 2 v. S. S. 'S. Marc'Antonio'	996
Without composer's name	377

CHAMBONNIÈRES (Jacques Champion de). First Harpsichord player to Louis XIV; published 2 volumes of Harpsichord Music in 1670. The following piece is ascribed to 'Sambonier', by which name Chambonnières seems to be intended.

Corant for Harpsichord	1236
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CHARD (). Probably George William, Mus.D., Organist of
Winchester Cathedral, 1802-49.
Three Chants 1226

CHILD (William). ? 1606-97. Mus. Doc. Organist of St. George's,
Windsor.
Evening Service in C mi. 'Flat service for verses.' Mag. and N.
Dim. Sep. A. T. B. only 1220-4
Mag. unfinished. S. and B. parts only without words 22
Organ part 1227
'Sharpe Service' in D. 4 v. *Boyce*. Te D., Jub., Ky., Creed, Mag.,
N. Dim. Sep. parts. A. T. B. only. 1220-4
Short score 525
Score 1002
Without Ky. and Creed. Organ part 1227
Kyrie and Creed to Morley's service; in D mi. Sep. parts. A. T. B.
only 1220-4
Service in E mi. 4 v. *Boyce*. Te D., Jub., Ky., Creed, Mag.,
N. Dim. Score 1002
Short score 525
Bass part only 1012
Mag. and N. Dim. only. Tenor part 440
Service in E ♭. *Arnold*. Te D., Jub., Mag., N. Dim. Organ
part 1231
Service in F. 4 v. Te D., Jub., Ky., Creed, Cant., D. Mis.
Score 1002
Bass part only 1012
Cant. and D. Mis. only. Short Score 525
'Second Service' in G. 4 v. Bdte., Jub., Ky., Creed, Mag., N. Dim.
Score 1002
With Venite (T. and B. only): Offertorie 'Charge
them', Gloria, 8 v. (A. T. T. B. B. only.) Sep.
A. T. B. only 1220-4
Mag. and N. Dim. only. Organ parts 1225, 1228
The same Jub. with Te Deum. Organ part 1233
Cantate and D. Mis. in G. 4-5 v. Score 1002
[These appear to be all parts of the same service.]
Service, 'Full,' in A mi. *Ouseley*. Te D., Jub., Mag., N. Dim.
Organ part 1227
Evening Service, 'Verse,' in A mi. Mag. and N. Dim.
Bass voice only 1012
Organ part 1227

ANTHEMS, &c.

Behold how good. V. A. Score 12, 1002
Sep. parts 623-6
Bass Chorus part only 1012

CHILD (William)—*continued.*

If the Lord himselfe.	4 v. <i>Arnold.</i>	
Sep. parts, A. T. B. B. only		1220-4
1 Bass only		1012
Lord who shall dwell.	V. A. Sep. A. T. B. only	1220-4
O Lord God the heathen.	F. A. Sep. A. T. B. only	1220-4
O Lord grant the king.	4 v. With 5-part <i>Hallelujah.</i> <i>Boyce.</i>	
Sep. A. T. B. B. only		1220-4
Bass part only		1012
Organ part		1228
O pray for the peace.	4 v. <i>Arnold.</i> Score	1002
Short score		525
Bass part only		1012
Praise the Lord O my soule.	4 v. With the same <i>Hallelujah</i> as in 'O Lord grant the king'. <i>Boyce.</i> Score	11
Sep. parts, A. T. B. B. only		1220-4
Organ parts		438, 1230
Sing we merrily.	F. A. 7 v. <i>Boyce.</i> Sep. A. T. B. B. only	1220-4
Thou art my king.	V. A. Score	12
Sep. A. T. B. Chos. and B. verse only		1220-4
Turn thou us.	V. A. Sep. parts, A. T. T. B. B. only	1220-4
Ye sons of Sion.	A Christmas hymn. 2 v. S. and B.	365
O bone Jesu.	4 v. S. A. T. B. Score	14
Come Hymen come.	A nuptial song. 3 v. A. T. B. Sep.	747-9

CHURCH (John), 1675-1741. Gent. of the Chapel Royal, 1697;
Master of the Choristers, Westminster Abbey.

Service in F.	4 v. <i>Ouseley.</i> Te D., Jub., Ky., Creed, Mag., N. Dim. Score	627
Single chant in C mi.		1226

CLARKE (Jeremiah), c. 1669-1707. Master of the Choristers at
St. Paul's, 1693; Gent. of the Chapel Royal, 1700; Joint
Organist of the Chapel Royal, 1704.

How long.	<i>Boyce.</i> Organ part	1234
Chorus only to 'How long'.	Organ parts	1228, 1235
I will exalt thee.	Organ part	1229
I will love thee.	<i>Boyce.</i> Score incomplete	1111
I will love thee.	A thanksgiving anthem. V. A. for A. T. B., 4-part Chorus and Organ	48
The Lord is my strength.	<i>Page.</i> 'A thanksgiving anthem, June 27, 1706.' V. A. for A. T. B., 4-part Chorus and Organ. Score	48
O Lord God of my salvation.	<i>Page.</i> Organ part	1226
Praise the Lord O Jerusalem.	<i>Boyce.</i> Organ part	1228

CLARKE (Jeremiah)—*continued*.

- The Lord is full of compassion. *Cathedral Mag.* Organ part **1235**
 'All for the better.' Overture, Gavott, Hornpipe Round O, Aire,
 Aire, Round O, Farewell, Aire, Minuet Round O, from Manning's
 'All for the better,' 1702. 4 parts in Score **3**
 The 'Round O', Treble and Bass only **620**
 Air and Serenade for Harpsichord: both printed in *A Choice*
Collection of Ayres, 1700 **46**

CLARKE (John), afterwards Clarke-Whitfield. Mus. Doc. Organist
 of Armagh, 1794-7; Professor of Music in the University of
 Cambridge. Died 1836.

Six Chants **1226**

COBB (John). Gent. of the Chapel Royal, 1638. Contributed to
 Lawes's *Choice Psalmes*, 1648, when he is called 'Organist of
 his Majesties Chappell Royall'.

Two Almains and two Corants in 3 parts. Sep. parts **379-81**

COLEMAN (Charles). Mus. Doc. Chamber musician to James I;
 Musician for Lute and Voices to Charles I; Musician for Viol,
 1660, and Composer in his Majesty's Private Music for Voices,
 1662. Died 1664.

Nine Almains in 3 parts. Sep. **379-81**

Five Almains, four Corantos, and 'A Northern Saraband' in
 3 parts, by C. C. (probably Coleman). Sep. **379-81**

(Other compositions in these MSS. are probably by Coleman.)

Six Almains in 4 parts. Sep. **367-70**

Fantazia in 5 parts. For Organ **1004**

The same. Sep. parts for instruments **423-8, 473-8**

Five fancies in 6 parts. Sep. parts **61-6**

The 2nd and 5th of these **473-8**

The 1st, 2nd, and 5th of these. Sep., **403-8**; In Score, 2;
 Short Score, **436**.

Three Ayres, three Corantes, one Pavin, one Saraband for instru-
 ments. Treble only **1022**

Aire, Corant, Saraband; 'Eccho Almaine, Eccho Coranto, Eccho
 Saraband'; Aire, Coranto, Saraband (3 sets); Almaine, Coranto,
 Saraband (3 sets). Bass part only **1011**

Piece for instruments in 3 parts, with Basso. Sep. **353-6**

(The name Coleman is here prefixed to the first (only) of 45
 pieces, probably all his.)

COLEMAN (Mark). A 17th-century writer.

Corant for Harpsichord **1236**

COOKE (Henry). Master of the Children of the Chapel Royal, 1660.
Died 1672.

Turn thou us.	V. A.	Score	12, 14, 22
	Verse part.	Treble voice only	598
Awake my soule.	The morning hymn.	Sopr. Solo	49
Sleepe downy sleepe.	The evening hymn.	Sopr. Solo	49, 1205
	(Cf. B. M. Add. MS. 33234.)		
As on a river's side.	Sopr. Solo		49

COPERARIO or COPRARIO (John), properly Cooper. Chamber
Musician to Charles I. Died 1627.

Six songs from *Songs of Mourning: bewailing the untimely death of
Prince Henry*, 1613. Bass voice only 366

O grieffe how diuers.		Soe parted you.
Tis now dead night.		How like a golden dreame.
Fortune and glory.		When pale famine.

Instrumental music for Strings and Organ:

Fourteen Sets of 3 pieces (Fantazia, Alman and Ayre) for 1 Violin,
Bass and Organ (numbered 41-82). Sep. 411-13

The same. Violin and Bass only 732 and 4

From the same, those numbered 59 to 71 with 61 and 64 inter-
changed. Organ part 15

From the same. The piece numbered 59. Organ part, un-
finished 422

Eight Sets of 3 pieces (Fantazia, Alman and Galliard) for 2 Violins,
Bass and Organ. Sep. parts without Organ part 414-16, 732-4

Fantazias from Sets 5, 6, 7, 1, 2, and 3 of the same. Violin
parts only 421

Almans and Galliards from Sets 1, 2, 3 (No. 3 having a different
Galliard), and 5. Violin parts only 421

Instrumental pieces in 3 parts:

Seven fancies. Sep. parts, wanting 1 Treble 401-2
Score 2

The 2nd, 3rd, and 6th of the same 473-8

Two fancies not in 401-2 473-8

Instrumental pieces in 4 parts:

Six Fancies. Sep. 423-8

The first five of the same. Sep. 397-400

Score 2

Short score 436

Of these the 1st is sep. 473-8

One Fancy (not in above) sep. 397-400, 473-8

Score 2

Short score 436

COPERARIO or COPRARIO (John)—*continued.**Instrumental pieces in 5 parts :*

Eighteen pieces, 5 of which are named 'Deh cara', 'Corsea',
'Lucretia mia', 'Rapiua', 'Io piango'. Sep. 527-30, 1024

Of these, Nos. 11, 12, 13, 14, 24, 26, 27, 28, 29, 30, 31, 32, 34,
35, 36, 37 are sep. 404-8

Short score 436

The same except 13 and the opening of 11. Score 2

Nos. 12, 14, 30, 31, 32. Score 21

Nos. 11 (Cresce in voi), 12, 25 (Fuga dunque la luce), 26 (O
sonno), 27 (Luci beate), 33 (Voi caro), 34 (in 527-30
Corsea, called in 61-6 Crudel perche), 35 (Lucretia mia)
are sep. 61-6

Nos. 24 and 37 (Io piango) are score 44

No. 14. Organ parts 67, 1004

No. 32. Organ part 1004

No. 11 (Cresce in voi) and 24. Sep. 423-8

Three pieces called 'Leno', 'Io son ferito', 'Dolce ben mio'.

Sep. 61-6

The 2 former of these. Sep. 404-8

Short score 436

'Io son ferito.' Score 2

Two pieces, 'Fuggi' and 'Per far vna'. Score 44

Score 2

Sep. parts 404-8

Short score 436

'Fuggi.' Score 21

Instrumental pieces in 6 parts.

Three fancies. Sep. 423-8

The same for Organ 1004

Of these, No. 20. Sep. 404-8

Score 2

Fancy. Sep. 61-6

CORELLI (Arcangelo), 1653-1713. Born at Fusignano. Died at
Rome.

Sonata in B \flat . Vo. 1 and 2, Bass, and Basso continuo. Sonata III,
Opera terza. Score 620

Gavotte from Sonata X, Opera quarta. Vo. 1 only 1111

Gavotte from Sonata I, Opera seconda. Vo. 1 only 1111

CORKINE (William), fl. 1610-12.

Prayse the Lord. F. A. for 5 v., wanting Bass 56-60

CORMACK or CORMAKE (). Perhaps Cormac MacDermot,
Harper to Q. Elizabeth and James I.

Sir John Paiton's Pauan. 3 parts. Sep. 379-81

Almaine. Bass only 1022

CORNET (Pietro). Organist at Brussels; fl. 1624.

Two Fantasias for Organ (one has initials P. C. only) 89

CORREGGIO (Claudio da). See under *Merulo*.

CORSI (Giuseppe). Chapel master at Rome, S. Maria Maggiore, 1659; S. Giovanni in Laterano, 1663.

Voglio amar chi piace. Cantata for Sopr. Solo 948

COSYN (Benjamin). Organist of Dulwich College, 1622-4, and of the Charterhouse, 1626-c. 1643 (*Musical Times*, Dec., 1903). He is known as the owner of a Virginal Book containing compositions by him, now in the Buckingham Palace Library.

O praise God in his holiness. Anthem in 5 parts, without words. Score 44

Eight pieces for Virginal, signed B. C. 1113
(These may very probably be by Cosyn.)

COURTEVILLE (), probably Raphael or Ralph. Organist of St. James's, Westminster. Died c. 1735.

Overture and 6 pieces for Strings. Tenor and Bass only 351-2

CRANFORD or CRANFORTH (William). Contributed to Ravenscroft's Psalter, 1622. Clifford, 1663, prints words of Anthems by him.

My sinfull soule. V. A. for 6 v. Bass wanting 56-60

Weepe, Brittaines, weepe. A passion on the death of Prince Henry. 6 v. Bass wanting 56-60

Woods, rockes, and Mountaynes. Madrigal for 6 v. Bass wanting 56-60

In nomine a 5 for Instruments. 423-8

Almaine in 3 parts. Sep. 379-81

CREYGHTON (Robert), c. 1639-1734. D.D. Professor of Greek at Cambridge, 1662; Canon and Precentor of Wells, 1674.

Service in B \flat . 4 v. Te D., Jub., Sctus., Ky., Creed, Mag., N. Dim. Sep. parts for voices and Organ. 760

Service in E \flat . 4 v. *Boyce*. Te D., Jub., Mag., N. Dim. Score 40

Organ parts 1229, 1232

Sanctus in F 'to King in F'. Organ part 1225

I will arise. Anthem. 4 v. *Boyce*. Sep. parts for voices and organ 760

Organ part 1228

CROCE (Giovanni). c. 1557-1609. Chapel master of St. Mark's, Venice, 1603. A collection of his sacred music with English words was published in London in 1608, under the name of *Musica Sacra*.

CROCE (Giovanni)—*continued.*

- Lord in mercy remember. 3 v. S. S. A. Sep. parts, with 2 copies
of 1 and 2 Treble 739-43
- Lord in thine Anger, Pt. I. 6 v. }
My strength euen fayles, Pt. II. 6 v. } from *Musica Sacra*, 1608.
- Organ part 67
- Shew mercye, Pt. I. 6 v. }
Give me a cleane heart, Pt. II. 6 v. } from *Musica Sacra*, 1608.
- Organ part 67
- Sinne like a cunninge lurcher. Canzonet. 4 v. An adaptation to
English words of 'La venenosa vista' in Croce's 4-part *Canzo-*
nette, Venice, 1588. Sep. parts 750-3
- View my harty contrytione. 4 v. Sep. 750-3
- Cynthia thy song. Madrigal for 5 v. from Yonge's *Musica Trans-*
alpina, Book II, 1597. Score 33

CROFT (William). 1678-1727. Mus. Doc. Gentleman extra-
ordinary of the Chapel Royal, 1700, and Joint Organist, 1704;
Organist, 1707; Organist of Westminster Abbey, 1708.
(The works marked with an asterisk were printed in his
Musica Sacra, 1724.)

- Service in E \flat . 3-6 v. Te D., Jub., Cant., Deus Mis. Score 40
Organ part, Te D. and Jub. 1232; Cant. and D. Mis.
1233
- Morning Service in A. 4 v. Te D., Jub., Ky., Creed. Score 40
Organ part 1232
Kyrie only, Organ part 1225
- Morning Service in B mi. 4-6 v. Te D. and Jub. *Arnold*
Score 23, 40
- *Burial Service. Treble voice only 69

ANTHEMS.

- *Blessed are all they. Organ part 1234
Blessed is the people. Playford's *Harmonia Sacra*, Bk. II, 2nd ed.,
1714. Organ parts 1232, 1233
- God is gone up. *Boyce*. Organ parts 1225, 1234
- *Hear my prayer. Organ parts 1229, 1230
- *I cried unto the Lord. Organ part 1233
- *I will alway give thanks. Organ part 1232
- *I will sing. Organ part 1235
I waited patiently. Organ part with Treble Solo 622
Organ part 1234
- *Lord what love have I. Score 23
Treble voice only 683
Organ part 1235
- *O be joyful. Organ part 1233

CROFT (William)—*continued*.

- *O Lord God of my salvation. 4-6 voices. A. and T. only 1220-4
 Organ part 1233
- *O Lord grant the King. Organ parts 1229, 1230
- *O Lord I will praise thee. Organ part 1232
- *O Lord rebuke me not. Organ part 1232
- *O Lord thou hast searched me out. Organ part 1232
- *Praise the Lord. Organ part 1234
- *Sing praises. Organ part 1233
- *Sing unto God. Organ parts 1232, 1235
- *Sing unto the Lord. T. and B. Chorus parts only 1220-4
 Organ part 1234
- *The earth is the Lord's. Organ parts 1234, 1235
- *The Lord is my strength. Organ part 1234
- *Thou O God. A. T. B. Chorus parts only 1220-4
 Organ part 1229
- *We wait for thy loving kindness. Organ part 1235
- *We will rejoice. Organ part 1230
- Part of the Music for the Oxford Act, July 13, 1713 (printed in
Musicus Apparatus Academicus). Bass and Alto verse of 'With
 noise of Cannon,' and Alto verse of 'Laurus cruentas'; 1 and 2
 Violins and Bass. Sep. 68-73
- When gentle sleep. 'The Dream.' Cantata for Bass Solo 1149
- Overture in G mi. for instruments, in 8 movements. 4 parts in
 score 620
- Overture in B \flat in 11 movements 620
 (In the first of these Overtures, the name is given as 'Craft'.)

CROSS (). Probably William Cross, born at Oxford in 1777.
 Succeeded Dr. Crotch as Organist of the Cathedral and University
 Church. Died 1825.

- O God the protector of all. Organ part 1225
- Kyrie in E. Organ part 1225

CROTCH (William). 1775-1847. Mus. Doc. Organist of Ch. Ch.,
 1790; Professor of Music in Oxford University, 1797.

The Anthems marked with an asterisk are printed in Crotch's *Ten
 Anthems, Respectfully Dedicated . . . To the Reverend The Dean
 and Chapter of Christ Church, &c., c.* 1798.

- *Be merciful. F. A. for 4 v. Autograph 1226
- *God is our hope. V. A. for 2-4 v. 1226
- *How dear are thy counsels. F. A. for 4 v. Autograph 1226
- I will cry unto God. V. A. for 4 v. Autograph 1226
- *O Lord God of Hosts. 4 v. Autograph 1226
- *Sing we merrily. 4 v. Autograph 1226
- Seventy-one Chants. Autograph 1226
- Fifteen Chants, twenty-six Hymn Tunes, and one Commandment
 Responses. Autograph 1143

D. (W.). These compositions belong to the middle of the 17th century.

Eight Almains, 1 Coranto, 2 Sarabands. In 3 parts. Sep. 379-81

DAMAN (William), here also spelt 'Demaunde'. Born in Liège. Came to England between 1561 and 1565. Died 1591. One of Queen Elizabeth's musicians.

O heavenly God. Anthem for 5 v., wanting Bass	56-60
Confitebor tibi. Motet for 5 v., wanting Tenor book	979-83
Omnis caro. Motet for 6 v., wanting Tenor book	979-83
Prædicabo laudes. Motet for 6 v., wanting Tenor book	979-83
Instrumental piece in 6 parts, wanting Tenor book	979-83

DAVY (John), of Exeter.

Double Chant 1226

DEANE (William). A composer of the (?) early 17th century.

Short Service for 4 v. Te D., Bdtus., Ky., Creed, Mag., N. Dim.	
Organ part, with words	6
Lord in thy wrath. Organ part, with words	6
Blessed are those. Anthem for 5 v. (Verse and Chorus). Organ part, with words	6

DERING (Richard). Mus. Bac., Oxford, 1610; Organist at Brussels, 1617; Organist to Queen Henrietta Maria, 1625. Died 1630.

Ten Motets for 2 v. Printed in Playford's *Cantica Sacra*, 1662. Voice parts sep. 747-9

Ardens est cor.	Gratias tibi Deus.
Beatus vir.	Justus cor suum.
Canite Jehovæ.	O bone Jesu.
Ego dormio.	O Domine Jesu.
Gaudent in cælis.	Veni electa.

The same (without Beatus vir and Canite Jehovæ) with Basso. Sep. 878-80

Three Motets for 2 v. Printed in Playford's *Cantica Sacra*, 1662. Conceptio tua.

Duo Seraphim, wanting Basso continuo.

Sancta et immaculata.

Sep. 878-80

Motet for 2 v. Printed as Dering's in Playford's *Cantica Sacra*, the Second Set, 1674.

O crux ave. Sep. 878-80

Nine Motets for 3 v. Printed in Playford's *Cantica Sacra*, 1662. Sep. 747-9

DERING (Richard)—*continued*.

Cantate Domino.	O quam suavis.
Gloria Patri.	Panis angelicus.
Isti sunt sancti.	Qualis est dilectus.
Iustus germinabit.	Vulnerasti cor meum.
Lætamini cum Maria.	

The same, without Gloria Patri, imperfect. Sep. 878-80

Gloria Patri from the same, is also sep. 1013-5

Cantica Sacra ad melodiam madrigalium elaborata senis vocibus, 1618.

The Basso continuo part of the whole book 1023

Jubilate Deo.	Factum est silentium.
Vulnerasti cor.	Panis angelicus.
Sancta et immaculata.	O vos omnes.
Congratulamini mihi.	Cantate Domino.
Surge amica mea.	Quem vidistis.
Hei mihi Domine.	Veni Jesu.
Quæ est ista.	Paratum cor meum.
Adiuro vos filiæ.	Jesu decus angelicum.
Virgo prudentissima.	O crux ave.
Ardens est cor meum.	[Te laudamus] Te invocamus.
Quam pulchra es.	

If sorrowe might so fully be expreste. 6 v. Sep. parts, wanting Bass 56-60

Sleepe quiet Lee. 3 v. S. T. B. Sep. 747-9

The city Cryes. 5 v., wanting Bass 56-60

Pavan in 4 parts 'for 2 Trebles'. Sep. 423-8

Three Phantasies, one Almaine, one Pavan, in 5 parts. Sep. 423-8

Of the same, those numbered 17 and 20 are in organ score 1004

DESGRANGES ().

Domine quid multiplicati sunt. Sopr. Solo. 350

Usque quo Domine. Sopr. Solo. 350

DIESNER, or DISINEER (Gerhard), fl. 1661-73.

Ground for Harpsichord 1177

DIOMEDE (). Here called 'Signior' Diomede. Eitner takes him to be Caton D., a Venetian, who went to Poland; fl. 1606.

Four instrumental pieces in 4 parts, and three in 5 parts, one of which is also ascribed to Cipriano de Rore.

Also Tirsi morir; with 2nd part, Freno Tirsi; and 3rd part, Così morire, in 5 parts. Words in 1 Treble book only. Sep. 372-6

DIX (J.).

Nine Chants (3 with name; 6 initialled) 1226

DOUGLAS, or DOWGLAS (Patrick). A 16th-century composer, here described as 'priste, scotte borne'.

In convertendo, with 2nd part, *Converte Domine*. Motet for 5 v. Sep., wanting Tenor Book 979-83

Ubi est Abel. Motet for 5 v. Printed *Musical Antiquary*, Oct. 1910. Sep., wanting Tenor Book 979-83

DOWDON (John), of the second half of the 17th century.

Eight instrumental sets and pieces, of which three seem to be complete. Tr. and Bass 90-1

One other, complete, in the same MSS., initialled J. D., is probably his.

Twenty-five instrumental pieces. Violin part only 361

Three instrumental pieces, and another initialled J. D. Violin part only 362

DOWLAND (John). 1563-1626. Lutenist and composer. Published between 1597 and 1614.

Two Songs from the *Second Book of Songs or Ayres*, 1600 439
Come ye heavy stars (*sic*).
Flow my teares, 'Lachrimæ Pavan'.

Three Songs from the *First Book of Songes or Ayres*, 1597 439
If my complaint.
Now O now.
Sleepe wayward thoughts.

DUANTE (Leonora).

Seven Symphonies in 5 parts: 1, 2, 3, 8, 10, and 12 tones. Sep. parts in one volume 429

DUETO (Antonio). Chapel master at Genoa; fl. 1583-94.

Why should this worlds contentments. a 4. S. A. T. B. Sep. 750-3

DU FAUT, or DUFAULT. A lutenist in England in the second half of the 17th century.

Corant for Harpsichord 1236

DUMONT (Henri). 1610-84. Chapel master to Louis XIV.

Six Motets from the *Motets* of 1681.

Desidero te millies. 4 v. S. S. A. B. Score 83

Doleo super te. 3 v. A. T. B. 83

Duo Seraphim. 2 v. 83

Extract from the same 1124

Jesu dulcedo cordium. 3 v. A. T. B. 83

Jesu Rex admirabilis. 3 v. A. T. B. 83

O nomen Jesu. 2 v. 83

Fragment of the same 1124

DUPUIS (Thomas Sanders). 1733-96. Mus. Doc.; Organist of the Chapel Royal.
Two Chants 1226

E. (W.) ? William Ellis, q.v. These initials are stamped on the cover of 1113.
Lesson for Virginal 1113

ECCLES (John). Master of the King's Musick, 1700. Died 1735.
Belinda's pretty pleasing form: from 'Women will have their Wills'. Engraved by Cross, c. 1700. Treble voice only 389
I burn, my brain consumes, from 'Don Quixote', Part II. Treble voice only 580
A soldier, a sailor. Treble voice only 360

ECCLES (), probably John, q.v.
Overture and eight pieces for strings. Tenor and Bass only 351-2

ELLIS (William). Mus. Bac., 1639. Organist of Eton, and afterwards of St. John's Coll., Oxford. A. Wood refers to the Music meetings in his house during the Commonwealth.

Holy, holy. Organ part 437

O Lord our governour. Anthem for 4 v. Organ part (twice) 437

Three Almains, 1 Corrant, 1 Serrabrand, and a piece called 'Michaelmas Day'. Bass only 1022

Thirteen pieces for Harpsichord, viz.: 1236

Five Almaynes (one called 'Almond Mariæ'); 2 Sarablands (one called Mouline's Sarabrand set by W.E.); 4 Corants; 'The Royallist'; 'Bow Bells'.

(Other pieces in this MS. are probably by Ellis.)

ELWORTH (), probably Jeffrey Elworth or Aleworth, one of Charles II's Violins (1674), and afterwards Musician for the Sackbuts. Died 1687. (See *The King's Musick*.)

Two Aires for the Violin. Violin part only 362

ESTE or EAST (Michael). Mus. Bac. Master of the Choristers at Lichfield. Published between 1601 and 1638.

Singe wee merily. V. A. for 6 v., with 2nd part 'Take the Psalm', and 3rd part 'Blow up the Trumpet'. Sep. parts wanting Bass 56-60

When Israel came out of Egypt. V. A. for 5 v., with 2nd part, 'What aileth'. Organ part 6

(Both of these Anthems were printed by the Musical Antiquarian Society, edited by Rimbault.)

Four Fantazies in 5 parts 716-20

- ESTWICK (Sampson). *c.* 1657-1739. Of Ch. Ch., Oxford; Minor Canon, Sacrist and Succentor of St. Paul's; Rector of St. Helen's, Bishopsgate, and St. Michael's, Queenhithe.
- Julio festas referente luces. Song for the Oxford Act, 1-4 v., with instrumental parts in Score (see *Goodson, Richard*) 619
- O Maria, O diva. Ode to Queen Mary. 1-4 v., with Overture and instrumental parts in Score 619
- EVANS or EVINS ()
- Instrumental piece in 4 parts, Vo. 1 and 2, Vo., Bass 1183
- FACCHO (Agostino). Organist at Bologna, 1624, and afterwards at Vicenza.
- Three Motets from the *Motetti*, 1635 623-6
- Audite celi. 3 v. S. S. B.
- Exurgat Deus. 3 v. S. S. B.
- O sacrum convivium. 3 v. S. A. B.
- Ave saluberrima. 4 v. from the same. Bass only 880
- Questa ch' Orsola. 3 v. from *Madrigali*, 1636. Sep. 623-6
- FARINA (Antonio); of the 2nd half of the 17th century.
- Di due ciglia. Aria for Sopr. Solo 956, 958
- FARINELLI (Cristiano). Violin player and composer, fl. 1680-1714.
- Farinelli's Ground. 1st Violin only 1183
- FARMELOE (Francis).
- Instrumental piece, Bass only, incomplete 21
- FARMER (John). Organist and Master of the Children of Christ Church, Dublin. Published between 1591-1601.
- Looke up sad soule. 4 v. Sep. 750-3
- (An adaptation of 'O stay swete loue' from his *First Set of English Madrigals*, 1599.)
- FARMER (Thomas). One of the King's Musicians for the Violins, 1671; Musician in Ordinary, 1675. Mus. Bac., Cambridge, 1684. Died 1688.
- Two Airs for the Violin. Violin part only 361
- Four Airs for the Violin. Violin part only 362
- Air (or perhaps Set of 3 Airs) in A ma. 1 Violin part only 1183
- FARRANT (Daniel). One of the King's Musicians for the Violins, 1607-31; for the Lutes and Voices till 1641. Son of Richard Farrant, q.v.
- Pauan upon fower notes. a 5 423-8
- [Another Pavan 'Sacred Ende' in the same MSS. has the name 'Daniell' at end of Bassus, and 'T. Morley' in Cantus Book. The latter is probably meant.]

FARRANT (John). Organist of Ely, 1566; Hereford, 1592; Salisbury, 1598-1602.

Kyrie and Creed. 'Mr. Farrant of Salisbury.' Organ part 88

Te Deum. Organ part 88

(Printed by Ouseley as by Richard Farrant.)

FARRANT (? John or Richard).

Benedicite, apparently in Mode XIII and not part of John Farrant's service, nor of Richard Farrant's. Organ part 88

FARRANT (Richard). Master of the Children of St. George's, Windsor; Gent. of the Chapel Royal. Died 1580.

Service in Mode IX. *Boyce*. Te D., Bctus., Ky., Creed, Mag., N. Dim. Score 1002

Sep. parts, A. T. B. only 1220-4

Bass part only 1012

Organ part 1231

The same without Ky. and Creed; short score 525

Mag. and N. Dim. only. Organ part 88

Call to remembrance. Anthem. 4 v. *Barnard, Boyce, &c.* Sep. A. T. B. only 1220-4

Tenor only 440

Organ parts 437, 438, 1001

(For Aldrich's adaptation, see *Aldrich*.)

Hide not thou thy face. Anthem. 4 v. *Barnard, Boyce, &c.*

Sep. A. T. B. only 1220-4

Score without words 1002

Organ parts 1001, 437 (twice), 438

(For Aldrich's adaptation, see *Aldrich*.)

Lord for thy tender mercy's sake. Anthem. 4 v. *Cathedral Magazine, &c.* Sep. parts, A. T. B. only 1220-4

Organ parts 437, 1225, 1230, 1235

(See *Aldrich*. 'Not unto us.')

When as we sate in Babilon. V.A. Organ part 6

Ah, ah, alas! you salt sea gods. Pt. I. } 5 parts, for treble voice

You Godds that guide. Part II. } and instruments.

From a play dealing with Abradad and Panthea. Sep. parts 984-8

[? By the waters of Babylon. See *Aldrich*.]

FAYRFAX (Robert). Mus. Doc.; Master of the Children of St. Albans Abbey; Gent. of the Chapel Royal. Died 1521.

Ave Dei patris. Motet for 5 v. Sep. parts wanting Tenor book 979-83

FEDERICI (Francesco) of Rome: a priest who lived in the 2nd half of the 17th century.

D'un bel ciglio. Cantata for Sopr. Solo 952

Non sò se mi capite. Cantata for Sopr. Solo 952

Son troppo stretti. Cantata for Sopr. Solo 952

FERRABOSCO (Alfonso) I. Son of Domenico Maria Ferabosco.
Born at Bologna, 1543. Settled in England before 1562. Returned
to Italy in 1578, when he entered the service of the Duke of
Savoy. Died at Bologna, 1588.

O remember not our oulde synnes. 6 v. By A. F., 'Senior.' Sep.
parts, wanting Bass 56-60

MOTETS, &c.

De lamentacione. 5 v. Sep., wanting Tenor book 979-83

The same complete. Sep. 78-82, 463-7

Mirabile mysterium. 5 v. Sep. parts 984-8, 78-82, 463-7

Tribulationem et dolorem. 5 v. Sep. 984-8, 78-82

The following are anonymous here, but have been identified
from other MSS. There are probably other works by A. F. in
these MSS.

Ad Dominum. 5 v. Sep. 78-82, 463-7

Benedic anima mea. Ps. civ. Pt. I. 5 v. Sep. 78-82

Extendens cælum. Pt. II. 4 v. Sep. 78-82

Qui fundasti. Pt. III. 5 v. Sep. 78-82

Qui emittis. Part IV. 5 v. Sep. 78-82

Rigans montes. Part V. 4 v. Sep. 78-82

Saturabuntur ligna. Part VI. 5 v. Sep. 78-82

Posuisti tenebras. Pt. VII. 5 v. Sep. 78-82, 463-7

Quam magnificata. Pt. VIII. 3 v. Sep. 78-82

Draco iste. Pt. IX. 5 v. Sep. 78-82

Emittes spiritum. Pt. X. 5 v. Sep. 78-82

Cantabo Domino. Pt. XI. Canon per diapason et

diatesseron. 6 v. Sep. 78-82, 463-7

Cantate Domino. Pt. I. 5 v. Sep. 78-82

Quia beneplacitum. Pt. II. 5 v. Sep. 78-82

Conserva me. Pt. I. 5 v. Sep. 78-82, 463-7

Vias tuas. Pt. II. 5 v. Sep. 78-82, 463-7

Da pacem. 6 v. Sep. wanting Tenor book 979-83

Heu mihi Domine. 5 v. Sep. 78-82, 463-7

Ingemuit Susanna. 5 v. Sep. 78-82, 463-7

Judica me Domine. Pt. I. 5 v. Sep. 78-82

Vide humilitatem. Pt. II. 5 v. Sep. 78-82

Miserere nostri. 5 v. Sep. 78-82

Musica læta. 5 v. Sep. 78-82, 463-7

Nuntium vobis. 5 v. Sep. 78-82

Peccantem me. 5 v. Sep. 78-82, 463-7

Surge propra. Pt. I. 5 v. Sep. 78-82, 463-7

Surge propra. Pt. II. Sep. 78-82, 463-7

MADRIGALS.

Those marked with an asterisk * are in Ferrabosco's *Il primo libro de Madrigali*, 1587; those marked with a dagger † are in *Il secondo libro de Madrigali*, 1587.

FERRABOSCO (Alfonso) I—*continued*.

- *Cara la vita. 5 v. Sep. 78-82
 *Chi ha cor. 5 v. Sep. 78-82
 †Donna l'ardente fiamma. 5 v. Sep. 463-7
 (Also printed in *Musica Transalpina* II, 1597.)
 The same, 'Lady, my flame'. Score without words 33
 *Donna se voi. 5 v. Sep. 78-82
 (Also printed in *Musica Transalpina* I, 1588.)
 *Già fù mia. 5 v. Sep. 78-82
 (Also printed in *Musica Transalpina* I, 1588.)
 *Godea Tirsi. 5 v. Sep. 78-82
 (Also printed in *Musica Transalpina* I, 1588.)
 *Mentre ti fui sì grato. Pt. I. 5 v. Sep. 78-82
 *Mentre ti fui sì cara. Pt. II. 5 v. Sep. 78-82
 *Hor pien d'alto. Pt. III. 5 v. Sep. 78-82, 463-7
 *Hor un laccio. Pt. IV. 5 v. Sep. 78-82, 463-7
 (Also printed in Morley's Collection, 1598.)
 *Lasso dunque. Pt. V. 5 v. Sep. 78-82
 *Ben che senza. Pt. VI. 5 v. Sep. 78-82
 *Non fingo. 5 v. Sep. 78-82
 *O crude pene. 5 v. Sep. 78-82
 *O dolcissimo baccio. 5 v. Sep. 78-82
 (Also printed in *Musica Transalpina* I, 1588.)
 *Perle rubini. 5 v. Sep. 78-82
 (Also printed in *Musica Transalpina* I, 1588.)
 *Quanto io son. 5 v. Sep. 78-82
 *Se pur è ver. 5 v. Sep. 78-82, 463-7
 †Signor la vostra. 5 v. Sep. 463-7
 (Also printed in *Musica Transalpina* II, 1597.)
 The same 'Sweet lord'. Score without words 33
 Tu dolce anima. 5 v. Sep. 78-82
 (Printed in Pevernage's *Harmonia Celeste*, Antwerp, 1583.)
 Vidi pianger. Pt. I. 5 v. Sep. 78-82
 Come dal ciel. Pt. II. 5 v. Sep. 78-82
 (Both printed in *Musica Transalpina* I, 1588.)
 *Voi volete. 5 v. Sep. 78-82
 *Vorrei lagnarmi. Pt. I. 5 v. Sep. 78-82, 463-7
 *S'io taccio. Pt. II. 5 v. Sep. 78-82, 463-7
 (Both printed also in Morley's Collection, 1598.)
 In nomine. 5 v. Sep. (No. 24) 463-7
 (Cf. B. M. Add. MSS. 32377 and 29427.)

FERRABOSCO (Alfonso) II. Son of Alfonso I. One of the King's Musicians. He composed music for some of Ben Jonson's Masques. Buried at Greenwich, March, 1628.

- Fuerunt mihi lacrimæ. 4 v. Sep. 463-7
 The same, Tenor only 880
 (This is probably by A. F. II, not I).

FERRABOSCO (Alfonso) II—*continued*.

Laboravi in gemitu. 5 v. Sep.	463-7
Rorate cæli. 3 v. S. S. B. Sep.	623-8
Heare me O God a broken hart, in 5 parts. 'Pavan' for Treble voice and instruments	423-8
The same without words, called '4 notes pavan'	527-30 and 1024

Sixteen songs from his *Ayres*, 1609. Treble voice and Bass only
439

Come away, come away.	O eyes O mortall starres.
Drowne not my teares.	Shall I seeke to ease my greife.
Fain I would.	Singe the nobles of his race.
Fly from the world.	Unconstante loue.
I am a lover.	Why stayes the bridegroom.
Iff all the ages of the earth.	With what new thoughts.
If all these cupides now.	Younge and simple though I am.
It was no pollicie of court.	Yes weare the loues.

Instrumental piece in 3 parts.

Almaine	379-81
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Instrumental pieces in 4 parts.

Twenty fancies. Sep.	468-72
The same. Sep.	397-400, 517-20
The same. Score	2
Short Score	436
Of these Nos. 1, 2, 11, 14, 15, 17, 18, 19, 20 are sep.	423-8

Nos. 6, 7, 8, 9, 10, 17, 18, 19 (Organ part) are in
1004

Part of Bass (unfinished) of No. 7
67

Two Fancies (Pt. I 'Ut re mi'; and Pt. II) Pt. I printed in *Musical Antiquary*, January 1912. Sep. 397-400, 473-8, 517-20

Score	2
Short Score	436
Fantazia. Organ Score	1004
Sep. parts	397-400
Score	2
Short Score	436

Instrumental pieces in 5 parts.

In nomine. Sep.	404-8, 423-8, 468-72, 527-30 and 1024, 716-20
Organ	1004
Short score	436
In nomine. Sep.	404-8, 423-8, 468-72, 527-30 and 1024, 716-20
Organ	1004
Short score	436

FERRABOSCO (Alfonso) II—*continued*.

In nomine '2 bases'.

Sep. 404-8, 468-72, 473-8, 527-30 and 1024

Short score 436

In nomine (No. 14). Sep. 423-8

'Doucehouse Pauan.' Sep. 404-8, 423-8, 527-30 and 1024

Short Score 436

'4 notes Pauan.' (See 'Heare me O God' above.)

Sep. 404-8, 423-8, 527-30 and 1024

Score 2

Short Score 436

Two Pavans (Nos. 32 and 35). Sep. 423-8

No. 35. Sep. 404-8, Score 2, Short Score 436

Almaine (No. 25). Sep. 423-8

Treble and Bass only 1114

Bass only 1022

Almaine (No. 36). 423-8

Sep. 404-8

Score 2

Short Score 436

(Four more Pavans and an Almaine, Nos. 26, 27, 29, 31, 33, in 423-8, perhaps by A. F. Of these No. 27 is in 404-8, 436 and 2.)

Two Fancies (Pt. I 'Ut, re, mi'; and Pt. II: 5-part versions of the same 4-part fancies). Sep. 404-8

Score 2

Instrumental pieces in 6 parts

Phantazia. Sep. 404-8, 423-8, 473-8

Organ 1004

Short Score 436

Score 2

Phantazia. Sep. 61-66, 404-8, 423-8 (twice), 473-8

Organ 1004

Short Score 436

Score 2

Fancy. Sep. 61-6, 404-8

Score 2

Short Score 436

In nomine. Sep. 61-6, 404-8, 473-8

Score 2

Short Score 436

FERRABOSCO (John). Mus. Bac. Organist of Ely 1662. Died 1682.

Almond, Corant and Sarabrand for Harpsichord 1236

FERRABOSCO (). It is not stated to which the following should be assigned. It is probably adapted from a Madrigal.

Say God should send. 4 v. Sep. 1074-7, 750-3

FERRARA (Michael de).

Allman, cuntre dance (with probably Corant and Saraband). Violin part only 1086

FILIPPI (Gaspere). Chapel Master at Vicenza, 1637-53.

Three Motets from *Concerti Ecclesiastici*, 1637 623-6

Intuens in cælum. 3 v. A. T. B.

O sacrum convivium. 3 v. A. T. B.

Vidi turbam magnam. 3 v. B. B. B.

FINGER (Gottfried). A native of Olmütz in Moravia. Lived in England c. 1685-c. 1701.

Instrumental piece (? Sonata). Tenor and (unfinished) Bass only 351-2

FIOCCO (Antonio, or Pietro Antonio). Born at Venice; died at Brussels, 1714. Vice-master of the Court Chapel at Brussels, 1696.

Cæli dapes. Motet for 1-4 v. Score 48

FLORIO (Giovanni). A composer of the 16th century. Madrigals by him appear in collections from 1566 onwards.

A pilgrym passenge. 3 v. S.S.A. 750-3

O what have I deserved. 3 v. S.S.A. 750-3

FONTANELLI (). Probably Conte Alfonso, in the service of Alfonso II d'Este; fl. 1586-1608.

Padre del ciel. 5 v. 510-4

FONTEI (Nicolò). Chapel master at Verona; fl. 1635-47.

Et ecce sonuit, from *Melodiæ Sacræ*, 1638. 3 v. A. T. B. and Basso 623-6

FORCER (Francis). c. 1650-c. 1705. Contributed to Playford's *Choyce Ayres and Dialogues*, 1679, &c.

Overture and eight tunes for strings. Tenor and Bass only 351-2

FORCIL (). Possibly a mistake for Forcer.

One tune for violin. Violin part only 362

FORDE (Thomas). Musician to Henry, Prince of Wales, and later to Charles I. Published *Musicke of Sundrie Kindes*, 1607. Died 1648.

ANTHEMS AND SACRED MUSIC.

Those marked with an asterisk * seem to be imperfect, wanting instrumental parts.

At night lye downe. 3 v. 736-8

FORDE (Thomas)—*continued.*

Bowe downe thine eare. 3 v.	736-8
Forsake me not. 3 v.	736-8
Glory be to the Father. 3 v.	736-8
Goe wounded soule. 3 v.	736-8
*Hayle holy woman (verse and chorus, 3 v.)	736-8
Heare my praier. 3 v.	736-8
How sits this citty. 3 v.	736-8
Let us with lowde. V.A. 6 v., wanting Bass	56-60
Miserere my maker. F.A. 6 v., wanting Bass	56-60
My greifs are full. 3 v.	736-8
My sinnes are like. 3 v.	736-8
O clap your hands (Pt. I), with 2nd part, He shall chuse. 3 v.	736-8
O praise the Lord. 3 v.	736-8
Praise the Lorde, oh my soule. 3 v.	736-8
*Sayould but blessed theefe. 3 v.	736-8
*Strike Lord why wilt thou. Verse and Chorus. 3 v.	736-8
Strike thou the anvill. 3 v.	736-8
Why art thou so heavy. 3 v.	736-8
*Yet if his maiestie. 3 v.	736-8

MADRIGALS, &c.

*Are women fayre? 3 v.	736-8
Come forth my deare. 3 v.	736-8
*Come let us enjoye. 3 v.	736-8
*Fire, fire, loe heare I burne. 3 v.	736-8
Greife, greife, keep in. 3 v.	736-8
Let not my blacknes. 3 v.	736-8
Musique devine. 6 v., wanting Bass	56-60
My love is like a garden. 3 v.	736-8
Now sleeps my love. 3 v.	736-8
Oh how my soule. 3 v.	736-8
Oh staye awhile. 6 v., wanting Bass	56-60
O thou whose loue. 3 v.	736-8
Our life is nothing. 3 v.	736-8
*Sigh no more ladies. 3 v.	736-8
Still shall my hopes. 6 v., wanting Bass	56-60
Sweet yet cruell. 3 v.	736-8
Tis now dead night. A passion on the death of Prince Henry. 6 v., wanting Bass	56-60
What curious face. 3 v.	736-8
What's a woman but her will. 3 v.	736-8
What greater joye. 3 v.	736-8
Whoever smelt the breath. 3 v.	736-8
Almayne for instruments. 3 parts sep.	379-81

- FREE (), Dr.
Single Chant in B \flat 1229
- FREER (R. Lane).
Sanctus and Kyrie in G. Organ part 1225
- FRESCOBALDI (Girolamo). 1583-1644. Organist of St. Peter's, Rome.
'Partite sopra Folia ad simbolum' for Virginal 1113
- FULLER ().
Single Chant in B \sharp 1226, 1229
- FUSETTI (Reverendo Padre).
Cum invocarem. Motet for 1-4 v., with Accompaniment for 2 Violins. Score 385
Dixit Dominus. Motet for 1-4 v., with instrumental parts and Symphonies. Score 684
Exurgite mortales. Motet for Soprano, with 5 instrumental parts. Score 388
(This is anonymous, but it evidently is part of the series 385-6-7.)
In te Domine. Motet for 1-4 v., with Accompaniment for 2 Violins. Score 386
Magnificat anima for 1-4 v., with Accompaniment for 2 Violins. Score 387
- GABRIELI (Giovanni). 1557-? 1612. Organist of St. Mark's, Venice.
How long shall fading pleasure. 4 v. 1074-7, 750-3
My soule is deeply wounded. 3 v. (Two copies of 1 and 2 Treble parts) 739-43
- GAGLIANO (Marco da). 1602-42. Chapel master of S. Lorenzo, Florence. Composer of the opera *Dafne*.
Four Madrigals a 5, from the *First Book of Madrigals*, 1602 510-4
Filli, mentre ti bacio.
L'ardente tua facella.
O sonno (Pt. I).
Questo [sic. ; should be Ov' è il] silentio.
Madrigal from the *Fifth Book of Madrigals*, 1608. Su la sponda. 5 v. 510-4

GALLERANO (R. P. Leandro). Chapel Master of S. Antony, Padua; fl. 1620-8.

In Domino confido. 4 v. Printed in J. Bapt. Aloysius's *Coelestis Parnassus*, 1628. Basso continuo only 880

GALLIARD (John Ernest). c. 1687-1749. A native of Zell, in Hanover. Came to England about 1706.

The hymn of Adam and Eve (*Par. Lost*, Bk. V), for Sopr. and Tenor with Basso. Printed 1728. Score 77

V'cello part 73

Cupid god of pleasing anguish. Fragment of Treble voice only 960

Ghosts of ev'ry occupation 960

(Songs from *Doctor Faustus* or *The Necromancer*, Printed 1724.)

GASPARINI (Francesco). 1668-1727. Chapel Master of S. John Lateran, Rome.

E che farai. Cantata for Sopr. Solo 993

GERARDE (Derick). A 16th-century writer, many of whose works exist in MS. in the British Museum Library.

Sive vigilem. Motet for 6 voices. Sep. parts, wanting Tenor book 979-83

GIBBONS (Christopher). 1615-76. Mus. Doc. Son of Orlando, q.v. Organist of Winchester Cathedral, 1638-44; of the Chapel Royal, and of Westminster Abbey, 1660.

Above the stars. V.A. Score 14

[The organ part of a different 'Above the Stars', ascribed to 'Christo. Gibbons', perhaps by error 92]

Ah my soule. 3 v. S. S. B. Score 14

Score and sep. Treble parts 693

God be mercyfull. V. and Chos. Scores 12, 14

How long wilt thou forget. V.A. Printed in Playford's *Cantica*

Sacra, II, 1674. Score 12, 18

Sep. Chorus parts. A. T. B. 1220-4

Sep. 1 and 2 Treble verses and Chorus. A. T. B. 623-6

O praise the Lord. V.A. Score 12, 14

Sing unto the Lord. V.A. Printed in Playford's *Cantica Sacra*, II, 1674. Score 12, 14

Teach me O Lord. V.A. Printed in Playford's *Cantica Sacra*, II, 1674. Score 14, 22

The Lord said unto my Lord. V.A. Score 14, 22

Celebrate Dominum. 2 v. S. B. Printed in *Cantica Sacra*, 1674. Score 18

GIBBONS (Christopher)—*continued*.

Gloria Patri. 3 v. Score	43, 48
Laudate Dominum. Motet 4-6 v. Score	14, 621
O bone Jesu. Motet 4 v. Score	14, 621

INSTRUMENTAL MUSIC.

Four sets of 3 pieces (Fantasia, Allmaine, and Galliard), for 1 Treble and 1 Bass. Sep.	414-16
Organ part	778
Organ part, incompletely written out	1180
Score with organ	8
Bass only	434
Almaine, Corant, and Saraband for 1 Treble and Bass. Sep.	414-6
Score	8
Six sets of 3 pieces (Fantasia, Allmaine, and Galliard), for 2 Trebles and Bass. Sep.	414-6
Organ part, incompletely written out	1180
Score	8, 620
Seven 'Ayres' or short pieces for 2 Trebles and Bass. Sep.	414-6
Score	8
The same. Nos. 1, 2, 3, 5, 6, Sep.	1006-9
Three Fantazias for 2 Trebles and Bass. Score	21
Four pieces in G mi. (not in 414-6); Six in D mi.; Four in D ma. for 2 Trebles and Bass	1006-9
Fancy a 4 (Vo. 1 and 2, Va. and Bass). Score	8
Alman and two other pieces (Nos. 7, 8, 9). Bass only	434
Two Voluntaries for Organ	15, 47, 1176
(Other pieces in these MSS. may be by him.)	
Piece for Organ or Harpsichord	1003
Piece for Organ or Harpsichord	1179

GIBBONS (Edward). Born *c.* 1570. Mus. Bac. Brother of Orlando Gibbons, q.v. Organist of King's Coll., Cambridge; Bristol Cathedral; and Exeter Cathedral.

Awake and arise. 3 v. Score	43, 48
Commandments and Creed to William Mundy's Short Service. Sep. A.; T. and B. Dec. and Cant.	1220-4

GIBBONS (Ellis). Brother of Orlando, q.v. Organist of Salisbury. Long live faire Oriana. Madrigal for 5 v. from the *Triumphs of Oriana*, 1601. Score without words 33

GIBBONS (Orlando). 1583-1625. Organist of the Chapel Royal and of Westminster Abbey. The MS. 21 is for the most part in his autograph.

GIBBONS (Orlando)—*continued.*

SERVICES.

Short service 'for the organs, or without for a meane'. *Barnard, Boyce, &c.* 4 v. Te D., Bdtus., Ky., Creed, Mag., N. Dim.

Score 1002

Short score 525

Organ part (with words) 6

Organ parts 1001, 1231

Sep. parts; A. T. B. only 1220-4

Te D., Bdtus., with Sanctus. Organ part 1225

Mag. and N. Dim. 88

Evening Service 'for verses'. *Barnard, Ouseley.* Score 1002

Short score 526

Organ part 1001

Sep. parts; A. T. B. (Verse and Chos.) and T. (Chos.) 1220-4

First Preces and First Psalm, 'I will magnifie.' A., A., T. B. sep. 1220-4

Second Preces and Second Psalm, 'The eies of all.' (*Barnard's* 'First Preces'.) A. T. B. sep. parts 1220-4

(The Preces 1 and 2 printed in *Ouseley.*)

ANTHEMS.

Almighty and everlasting God, mercifully looke. '3rd Sunday after Epiphanie.' *Barnard, Boyce.* Organ part 47

Bass part only 1012

Almightie God which hast given. 'For Christmas Day.' V. A.

Organ part 1001

Behold I bring you. V. A. *Ouseley.*

Sep. A. T. B., Verse and Chos., T. B. Chos. only 1220-4

Behold thou hast made. 'This Anthem was made at the Intretie of Docter Maxcie Deane of Winsor the same day sennight before his death.' V. A. *Barnard, Ouseley.* Printed by *Aldrich* as part of an intended publication. Score 12, 16, 21, 49

Single Treble Voice part with Organ 46

Fragments of voice part (Treble) 1114

Alto solo part (ornamented) with Chorus parts compressed 18

Sep. Chorus parts, A. T. B. only 1220-4

Blessed are all they. 'A Weddinge Anthem first made for my Lord of Summersett.' V. A. *Ouseley.* Score 21

Sep. A. T. B. Verse and Chos.; T. B. Chos. 1220-4

Organ part 1001

Deliver us o Lord, Pt. I } F. A. 4 v. *Barnard, Ouseley.*

Blessed be the Lord, Pt. II }

Bass voice part only 1012

GIBBONS (Orlando)—*continued.*

- Glorious and powerful God. V. A. *Ouseley*. Score 21
 Sep. parts. A. and B., Verse and Chos.; Tr. and Tenor Chos. 623-6
 Sep. parts. B., Verse and Chos.; A. T. B., Chos. 1220-4
 Organ part 6
- Grant o holy Trinity. V. A. Organ part 1001
- Great King of Gods. V. A. 'This anthem was made for the Kings being in Scotland.' *Ouseley* 21
- Hosanna. 6 v. *Barnard: Boyce, &c.* Score 16
 Bass voice only 1012
 Short score without words 525
 Organ parts 47, 1001, 1230, 1234
- If yee be risen. V. A. *Ouseley*.
 Organ parts 1001 (two copies, one unfinished); 1219
- Lift up your heads. 6 v. *Barnard: organ part in Ouseley*.
 Score 16
 Short score 525
 Bass only 1012
 Organ parts 47, 1001, 1230
- Lord graunt grace. V. A. 'An Anthem for all saints day.' *Ouseley*. Score 21
- Lord wee besech thee 'for y^e Annuntiation of y^e Virgin Mary.'
 Organ part 1001
- O God the King of glory. 'For Asention day.'
 Organ part 1001
- O Lord in thee is all my trust. 'The Lamentation.' F. A. 5 v. *Ouseley*. Score 21
- Oh all true fathful harts. 'A thanks Giuing for the Kings happie recoverie from a great dangerous sicknes.' V. A. *Ouseley* as 'O Thou the central orb'. Score 21
- Out of the deepe. Organ part 1001
- See the word is incarnate. V. A. 5 v. 'The words were made by Docter Goodman, De: of Rochester.' *Ouseley*. Score 21
 Sep. parts wanting Bass 56-60
- Sing unto the Lord. 'Anthem of 5 Voc.: was made for Dor Marshall.' *Ouseley*. Score 12, 18, 21
 Sep. parts. A., B. 1 and 2, Verse and Chorus; Tr. and Tenor Chorus 623-6
 Sep. parts. A., B. 1 and 2, Verse and Chorus; Tenor Chorus 1220-4
- The Lord said. V. A. Sc. 12
- This is the record of John. V. A. 'This Anthem was made for Dr. Laud, presedent of Sant Johns, Oxford.' *Ouseley*. Sc. 21
- Wee praise yee o father. V. A. *Ouseley*. Sc. 21
 Organ 1219
 Sep. A. T. B., verse and chos.; Bass chorus 1220-4

GIBBONS (Orlando)—*continued.*

Hymns from George Wither's *Hymnes and Songs of the Church*, 1623.

- | | |
|------------------------------|---------------------------|
| 1. Now shall the praises. | 10. O Lord of Hoastes. |
| 2. Sing praises Israel. | 11. How sad and solitary. |
| 3. Now in the Lord. | 12. Lord, thy answere. |
| 4. Thy beauty Israel. | 13. Thus Angels sung. |
| 5. Come kisse me. | 14. Oh all you Creatures. |
| 6. Oh my Loue, how comely. | 15. Come Holy-Ghost. |
| 7. Arise thou North-winde. | 16. A Song of Joy. |
| 8. Who's this, that leaning. | 17. When one among the |
| 9. Lord, I will sing. | Twelve. |

Two parts in Score

365

Bass part only

366

The whole contents of *The First Set of Madrigals*, 1612. Score without words

21

The silver swan.

O that the learned Poets.

I waigh not Fortune's frown,
Pt. I.

I tremble not, Pt. II.

I see ambition, Pt. III.

I faine not friendship, Pt. IV.

How art thou thral'd.

Farewell all joyes.

Daintie fine Bird.

Faire Ladies that to Love, Pt. I.

Mongst thousands good. Pt. II.

Now each flowry bancke.

Lais now old.

What is our life?

Ah deere hart.

Faire is the Rose.

Nay let me weepe. Pt. I.

Yet if that age. Pt. III.

Nere let the Sunne. Pt. II.

Trust not too much.

INSTRUMENTAL MUSIC.

Nine three-part Fancies from *Fantazies of III parts*, wanting 1st

Treble. Sep. 401-2

Score 2

The same, excepting No. 3. Score 21

Sep. parts 61, 64, 66

The first six of the same. Sep. 473-8

Four of the same (Nos. 2, 3, 6, and 7), being respectively

Nos. 1, 2, 5, and 6 in the engraved book 459-62

The 1st and part of the 8th of the engraved book.

Organ part 15

The 8th of the same called 'Voluntarie' for Organ 47, 1176

Four three-part Fancies 419-21

The same, called his 'musique for the Great Dooble Basse'

732-5

Two four-part Fancies (for the Great Double Basse) 732-5

The same, wanting 2nd Treble book 419-21

GIBBONS (Orlando)—*continued*.

Two In nomines. a 5	423-8
The 1st of these also in	404-8
Score	2
Short score	436
Four six-part Fantasias (or Madrigals without the words?). The beginning of the 1st is missing. The name of Orlando Gibbons is on the 4th only. Score	21

ORGAN AND VIRGINAL MUSIC.

'Whoope doe me no harme good man'	431
Voluntarie of foure parts; Preludium; The Queenes Command;	
A Runing fantazia	47
(Of these, 'Preludium' and 'The Queenes Command' were printed in <i>Parthenia</i> , 1611.) The 'Preludium' is also in	89
The 'Voluntarie of foure parts' is also in	1176
Eight pieces for Virginal, 5 unnamed (Nos. 63, 65, 66, 68, and 72);	
An Aire (No. 89); Galliard (99); Allmaine (97)	1113
Of these, the 'Aire', 89, is in	1003
The Sarabrand (<i>sic</i>) of Orlando Gibbons	1175
Fantazia, a 4, for Organ	1141-2
Welcom home	437
'The crye', Pt. I, and 'A good sawsedg', Pt. II (probably madrigals) for keyboard instrument	67

GIBBONS ()? Christopher or Orlando.

Sing we merrily. Organ part	1230
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GIBBS (R.), probably Richard. Organist of Norwich Cathedral, ? 1622-30.

Allmaine and Corant for Virginal	1177
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GILES (Nathaniel). Mus. Doc. Chorister at Magdalen Coll., Oxford, 1559-61; Clerk there, 1577; Master of the Children of St. George's, Windsor, and of the Chapel Royal. Died 1633.

SERVICES.

Te D., Jub., Ky., Creed, Mag., and N. Dim. 'for verses'. <i>Barnard</i> .	
Sep. A. (Dec.) T. and B. (Dec. and Cant.)	1220-4
Mag. and N. Dim. of the same. Organ part	1227
Mag. and N. Dim., 'his new service for verses'. Sep. A. (Dec.)	
T. and B. (Dec. and Cant.)	1220-4

ANTHEMS, &c.

O give thanks. F. A. <i>Barnard</i> . A. T. B. only. Sep.	1220-4
Organ part	1001

GILES (Nathaniel)—*continued*.

O heare my prayer Lord. V. A. Treble and Bass. Verse part only with grace notes	439
The same. Verse and Chorus. Organ part	88
Out of the deep. V. A. A. T. B. Chorus and B. Verse and Chorus. Sep.	1220-4
Vestigia mea. Motet for 5 voices	984-8
Hay nonny no, men are fooles. Song. Treble and Bass	439

GILL. Perhaps George Gill, the King's Musical Instrument Maker, 1641. (See *The King's Musick*.)

In Nomine, a 5, and In Nomine, a 6, for instruments. Sep. 473-8

GIOVANELLI (Ruggiero). Born 1560. Maestro di cappella to San Luigi de' Francesi, Rome, 1585; succeeded Palestrina at St. Peter's, 1594. Was still living 1615.

Canzonet. Why sittest thou sluggarte. 1st and 2nd Treble only 740, 742

GOLDWIN (John). Succeeded his master, Dr. Child, as Organist of St. George's, Windsor. Died 1719.

Service in F. *Arnold*. Te D., Jub., 'Trisagium,' Ky., Creed, Mag., and N. Dim. 94

Ascribe unto the Lord. V. A. Score 94

Behold I bring you. V. A. Score 94

Blessed be the Lord God. F. A. Organ parts 1230, 1235

Bow downe thine ear. F. A. a 5 94

Give the King thy judgements. V. A. 94

Hear mee O God. F. A. a 5 94

Organ part 1230

I am well pleased. V. A. 94

I have set God alway before me. *Boyce*. V. A. Organ part 1230

I will dwell in thy tabernacle. V. A. 94

I will give thanks. V. A. 94

I will magnifie. V. A. 94

I will sing. F. A. *Page*. Organ parts 1230, 1235

Lord thou hast been our refuge. V. A. 94

O give thanks. V. A. 94

O Lord God of Hosts hear my prayer. V. A. 94

O Lord God of Hosts who is like. F. A. a 6 94

O Lord how glorious. Solo Treble 23

O Lord my God. V. A. 94

O praise the Lord, for it is a good thing. V. A. 94

Ponder my words. V. A. 94

Praise the Lord O my soul. V. A. 94

Praise the Lord ye servants. V. A. 94

Thy way O God is holy. V. A. 94

Unto thee have I cried. V. A. 94

Libera me Deus. Motet a 5. 94

GOODALE (Stephen). Probably Chaplain at Ch. Ch. Died 1637.
See Foster's *Alumni*.

Ayre for instruments. Bass part only 1022

GOODENOUGH (R. P.). Twenty-five Chants 1226

GOODSON (Richard), senior. 1655-1718. Mus. B. Organist of
Christ Church; Professor of Music in the University. Most of
the following appear to be his original MSS.

SERVICES AND ANTHEMS.

Morning Service in C. Te D. and Jub. Verse and Chos. Score
(with 3 versions of the *Gloria* to Jubilate) 618

Organ part 1231

Evening service in F. Cantate and D. Mis. V. and Chos. Score
1173

Single chant. 4 v. Score 48

Blessed is he. V. Anthem. Score 22

(Two copies, one inserted loose.)

I am well pleased. V. Anthem. Score 1219

Not unto us. V. Anthem. Score 1219

Rejoyce in the Lord. V. Anthem. Score, with sep. Chorus
parts, S. A. T. B.; and Instr. parts, Vo. 1 and 2, Va., and
Bass 1219

Songs for the Oxford Act for solo voices and Chorus, with
Symphonies and Instrumental Accompaniments in score.

Carminum præses. 621

Another copy differing somewhat, 618

in which is inserted a 3rd copy (?) in Aldrich's hand-
writing) more nearly resembling that in 621. The
name of 'Aldrich' is written in pencil on 618 and
621 in a modern hand, but the lettering on the back
of 618, 'Act Songs composed by Rich^d. Goodson,
sen^r,' makes it evident that he is the composer.

Jam resurgit Divus. 618

O cura Divum. 618

O qui potenti. 617

Quis efficaci carmine. 618

Sacra musarum. 618

Janus did ever to thy wondring eyes. 'After the victory at Blenheim.'

Score 618

Fragments of the same 616

Ormond's glory, Malbrough's arms. Score 617

Overture. 'This Overture was compos'd for an Act song, Set to
music by Mr. Sampson Estwick,' probably 'Julio festas referente
luces' (q.v.), which is in the same key, F. Score 618

Various instrumental pieces in B \flat , perhaps a suite. Score 618

GRABU (Lewis). A French composer who seems to have come to England at the Restoration, being named as 'Master' of the King's Musick in 1660, and 'Composer' in 1665. He died about 1687. See *The King's Musick*.

Air for the violin. Treble only 362

GRANDI (Alessandro), fl. 1610-37. Maestro di Cappella in Santa Maria Maggiore at Bergamo.

O bone Jesu. 4 v. From *Il secondo libro de Motetti*, 1628. Also printed in Playford's *Cantica Sacra*, 1662. Sep. parts 747-9
Basso only 880

Basso (organo) part of 4-part Motetts from Grandi's printed collections. 880

From *Il primo libro de Motetti*, 1628 :

Benedictus Dominus.

Cantate Domino.

Caro mea.

Congratulemini.

Hic est vere Martyr.

Obaudite me.

Vidi spetiosam.

From *Il secondo libro de Motetti*, 1628 :

Heu mihi.

Inter vestibulum.

Magnum hæreditatis.

O bone Jesu (see above).

From *Il Quarto libro de Motetti*, 1628 :

Deus qui nos.

Diligam te Domine.

Plorabo.

From *Il sesto libro de Motetti*, 1630 :

Domine in furore.

(The dates given above are those of the editions of which copies are in this Library.)

GRATIANI (Bonifatio). 1605-64. Maestro di Cappella to the Chiesa del Gesù and Seminario Romano at Rome. (*Eitner*.)

The contents of MS. 7 are copied from the six books of *Motetti a voce sola*.

(6) Ad cantus. Tr. Solo	7	(4) Allelujah, de funere. Tr.	
(1) Ad cœlestem Jerusalem.		Solo	7, 17
Tr. Solo	7	(2) Alma redemptoris. Tr.	
(4) Ad laudes. Tr. Solo	7, 17	Solo	7
(5) Ad matrem. Tr. Solo	7	(4) Anima mea. Tr. Solo	
(6) Advenisti. Tr. Solo	7		7, 350

GRATIANI (Bonifatio)—*continued.*

- | | | | |
|--------------------------------|-------|---------------------------------|--------|
| (6) Applaudite. Tr. Solo | 7 | (1) Laboravi. Tr. Solo | 7 |
| (3) Ardens est. Bass Solo | 7 | (5) Magnificate. Tr. Solo | 7 |
| (1) Ardet amans. Tr. Solo | 7 | (5) Multiplicatæ. Tr. Solo | 7 |
| (6) Attendite verbum. Tr. So'o | | (1) O cor meum. Tr. Solo | 7 |
| | 7 | (4) O dulcis Jesu. Tr. Solo | |
| (5) Audi clementissime. Tr. | | | 7, 350 |
| Solo | 7 | (5) O hilaris. Tr. Solo | 7 |
| (4) Canite filiæ. Tr. Solo | | (6) O quam pulcher. Tr. Solo | |
| | 7, 17 | | 7 |
| (6) Cœli cives. Tr. Solo | 7 | (4) Per asperos. Tr. Solo | |
| (3) Cœli duces. Tr. Solo | 7 | | 7, 350 |
| (4) Crudelis infernus. Tr. | | (1) Plaudite vocibus. Tr. Solo | |
| Solo | 7, 17 | | 7 |
| (1) Dedit abissus. Bass Solo | 7 | (3) Quam dilecta. Tr. Solo | 7 |
| The same, with English | | (1) Quam pretiosa. Tr. Solo | 7 |
| words, 'They that go | | (1) Quasi sol. Tr. Solo | 7 |
| down,' adapted by Dr. | | (3) Quicumque amat. Tr. Solo | |
| Pickering | 48 | | 7 |
| (2) Diem festum. Tr. Solo | 7 | (6) Quis me territat. Tr. Solo | |
| (2) Dilecte mi. Tr. Solo | 7 | | 7 |
| (3) Dominus illuminatio. Tr. | | (3) Regina cœli. Tr. Solo | 7 |
| Solo | 7 | (2) Rorate nubes. Tr. Solo | 7 |
| (5) Dum sederet beatus. Tr. | | (4) Salve cœlitum. Tr. Solo | |
| Solo | 7 | | 7, 17 |
| (2) Erumpe Mariam. Tr. Solo | | (1) Salve regina (1). Tr. Solo | 7 |
| | 7 | (6) Salve regina (2). Tr. Solo | 7 |
| (2) Erumpite flammæ. Tr. | | (5) Sinite me. Tr. Solo | 7 |
| Solo | 7 | (5) Si quis diligit. Tr. Solo | 7 |
| (2) Exulta jubila. Tr. Solo | 7 | (6) Sponsa sua. Tr. Solo | 7 |
| (3) Florete prata. Tr. Solo | 7 | (4) Surge dilecte. Tr. Solo | |
| (6) Flos Romanarum. Tr. | | | 7, 17 |
| Solo | 7 | (6) Surrexit pastor. Tr. Solo | 7 |
| (1) Fremite, currite. Tr. Solo | 7 | (6) Tormentorum sævitiam. | |
| (1) Gaude cor. Tr. Solo | 7 | Tr. Solo | 7 |
| (2) Gaude exulta. Tr. Solo | 7 | (4) Ubi est dilectus. Tr. Solo | |
| (1) Gaudia pastores. Tr. Solo | | | 7 |
| | 7 | Velut palma. Tr. Solo | 17 |
| (2) Germinate campi. Tr. Solo | | (3) Venerat illa dies. Tr. Solo | 7 |
| | 7 | (6) Veni gaude. Tr. Solo | 7 |
| (2) Hæc est læta. Tr. Solo | 7 | (6) Venite audite. Tr. Solo | 7 |
| (1) Hodie collætantur. Tr. | | (4) Venite pastores. Tr. Solo | |
| Solo | 7 | | 7 |
| (4) Ibat in accessos. Tr. Solo | | (3) Vidi Luciferum. Tr. Solo | 7 |
| | 7 | (2) Volate cœlites. Tr. Solo | 7 |
| (3) Jacebam. Tr. Solo | 7 | (2) Vos qui statis. Tr. Solo | 7 |

('Velut palma' and 'Venite pastores' are printed in Playford's *Harmonia Sacra*, Bk. II, 1693.)

GRATIANI (Bonifatio)—*continued*.

Sub umbra noctis. Bass Solo with 3 instr. parts.	Score	83
The whole contents of <i>Moletti a due e tre voci</i> , 1667.	Score	83
Venite gentes. 2 v.	Surge veni. 3 v.	
Surrexit Christus. 2 v.	Mille tormenta. 3 v.	
Hic est panis. 2 v.	Adeste turba. 3 v.	
Omnes gentes. 2 v.	Ave millies beata. 3 v.	
Domine ne in furore. 3 v.	Transeamus pastores. 3 v.	
Hæc est vera fraternitas. 3 v.	Convertemini ad me. 3 v.	

GREENE (Maurice). 1695-1755. Mus. Doc. Organist of St. Paul's and the Chapel Royal.

The following anthems are all in *Forty Select Anthems in Score* except 'Like as the hart'.

Acquaint thyself with God.	Score (unfinished)	1111
Treble voice part		1111
Organ parts	1233, 1234, 1235	
Blessed are those. Organ part		1229
Hear O Lord. Organ part	1233, 1235	
I will seek unto God. Organ part		1234
I will sing of thy pow'r. Organ parts	1229, 1233	
Let my complaint. Organ part		1229
Like as the hart. <i>Arnold</i> . Organ part		1234
Lord let me know mine end. Organ part		1232
My God, my God look upon me. Organ part		1233
My soul truly waiteth. Organ part		1235
O God of my righteousness. Organ part		1234
O God thou art my God. Organ part		1232
O Lord give ear. Organ part		1229
O praise our God ye people. Organ part		1232
O sing unto the Lord. Organ part		1233
Praise the Lord O my soul. Score		22
Organ part		1234
The King shall rejoice. Organ part		1235
The Lord is my shepherd. Organ part		1234
Single chant in B \flat	1226, 1229	
Single chant in G		1226
The Fly. Song. Treble voice part only		1111

GREVILLE ().

Double chant in A	1226
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GUAMI (Gioseffo or Giuseppe) of Lucca. Organist to Duke Albrecht of Bavaria; to Gian Andrea Doria at Genoa; 2nd Organist of St. Mark's, Venice; Organist of the Duomo at Lucca. Died 1611. (*Eitner*.)

Pittie my woes. Treble and Alto	740-2
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HALL (Henry), *c.* 1655-1707. Organist of Exeter; and of Hereford.

Te Deum in E♭. 3-4 v. <i>Arnold, &c.</i> (See <i>Hine; Hayes.</i>)	
Score	42
Organ part	1232
Two Chants	1229
Praise the Lord O ye servants. Organ part	1233
Fill the bowl with rosie wine. 3 v. Score.	350
Hast Charon hast, 'tis Nol. A Dialogue between Oliver and Charon. Tr., Bass, and Basso	49
Voice parts, incomplete	389
No sullen cloud. Dialogue between a Shepherd and Shepherdess, Tr. and Bass with 3 instrumental parts. Score	1212
To our arms on earth. 'A health.' Tr. and Bass	1219
While he in triumph. 'Song to ye Queen' (Anne). Soli and Chorus, with Overture and Instr. parts. Score	1212
Air for instruments, 2 Trebles and Bass. 'Mr.' Hall	90-1
The 1st Tr. part of the same	362
Two tunes (Violin part only). 'Mr.' Hall	361

HAMPDEN (Mrs. Elizabeth).

I must complayne. Song for Treble with Bass. (2 copies, pp. 62 and 68)	439
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HANDEL (George Frederick).

Te Deum and Jubilate (<i>Utrecht</i>). Treble chos. parts	68, 69
Te Deum only, Tenor chos. part, incomplete	72
As pants the hart. Score	615
Treble chos. part	1082
Sep. parts. (Tr. and Tenor chos.; Vo. 1 and 2; Cello; Violone Grosso (incomplete); Hautboy; Bassoon)	69-75
I will magnifie thee. Sep. parts. (Vo. 1 and 2, Cello, Bassi and Hautboy)	70, 71, 73-5
Hautboy part transposed	1141
Let thy hand be strengthened. Treble chos. part	69
O praise the Lord with one consent. Treble chos. part	69
O sing unto the Lord. Sep. parts. (Vo. 1 and 2, Cello, Bassi and Hautboy)	70, 71, 73-5
The King shall rejoice. Treble chos. part	69
The Lord is my light. Treble chos. part	69
Zadok the priest. Organ part	1111
Chant (from Handel)	1226
Acis and Galatea. Choruses with Instr. Accompts. Score	622
O the pleasure.	
Wretched lovers.	
Mourn all ye Muses.	
Must I my Acis; Cease Galatea.	
Galatea dry thy tears (without words).	

HANDEL (George Frederick)—*continued*.

- A' teneri affetti. Duetto in *Otho*. 2 Vo. only 71
 Conosco che mi piace. Opening movement of Cantata (*German Handel Soc. Instr. Cantatas*, II, p. 99, which is defective in the beginning of this. See *Musical Antiquary*, I, 254) 96
 Fra le spine. Air from *Rodrigo*, with Instr. Accept. Score 96
 Violin part only 527
 March in *Scipio*. Tune only for Violin 1111
 Fugue (unfinished). The Allegro from Suite IV of *Suites de Pièces pour le Clavecin*, 1720 1185

HART (James). 1647-1718. Gentleman of the Chapel Royal, and Lay Vicar of Westminster Abbey.

- Where would coy Aminta run. Sopr. Solo 49
 (Printed without composer's name as 'A new Song in the late reviv'd Play, call'd, Valentinian', in the 5th Book of J. Playford's *Choice Ayres and Songs*, 1684.)

HART (Philip). Organist of St. Andrew Undershaft, and St. Michael Cornhill. Died c. 1749.

- Sound the Trumpet. Sopr. Solo. (Welcome song for William III.) Engraved 1700 46, 580

HAYES (Philip). 1738-97. Mus. Doc. Organist of New Coll., Magdalen, and St. John's, Oxford; Professor of Music in the University.

- Sanctus in A. Organ. 1225
 The same in C as part of King's Service in C. Organ. 1225
 Ten Chants 1226
 Six Chants, 3 of which are in 1226 1229

HAYES (William). 1706-77. Mus. Doc. Organist of Worcester Cathedral, and of Magdalen Coll., Oxford; Professor of Music in the University.

- Service in E \flat for 3-6 v. in continuation of Hall and Hine. Printed in Hayes's *Cathedral Music*, 1795. Sanctus, Ky., Creed, Cant. and Deus Mis. Score 42
 Cant. and D. Mis. of same. Organ Part 1232
 O give thanks. Printed in *Cathedral Music*, 1795. Organ part 1233
 Arise ye people. Two Treble parts without words. (Psalm xlvii from Hayes's *Sixteen Psalms*, c. 1775) 1221

HEATHCOTE (Rev. Gilbert).

- Two chants 1226

HELLENDAAAL (Pieter), fl. 1752-80.

- Three chants 1226

- HIGGINS ().
Double Chant in F 1226
- HILL (Roger). Gentleman of the Chapel Royal, 1661-73.
The thirsty earth. Song for Bass voice with two Treble parts added
by Edward Lowe, q. v. The original song is in Playford's *Select
Airs and Dialogues*, Bk. II, 1669 17
- HILTON (John). Mus. Bac. Organist of Trin. Coll., Cambridge.
Died c. 1612.
Faïre Oriana, Madr. a 5. From *The Triumphs of Oriana*, 1601.
Score without words 33
- HILTON (John), 1599-1657. Organist of St. Margaret's, West-
minster. Published *Ayres or Fa La's*, 1627; and *Catch that
catch can*, 1652.
The earth is the Lord's. Anthem 'for 4 Basses'. Sep. parts. A.
B. B. B. B. only 1220-4
Preludium and 5 Fantazias in 3 parts. Sep. 744-6
Boy go up. 3 v. (a catch) 1114
- HINE (William). 1687-1730. Organist of Gloucester Cathedral.
Jubilate in E \flat (to Hall's *Te Deum*, q. v. See *Hayes*). *Arnold*.
Score 42
Organ 1232
Chant 1229
- HINGSTON (John). Organist to Oliver Cromwell; one of Charles II's
musicians. Died 1683.
Voluntarie for Organ 47, 1176
- HINTON (James). Unknown. A 'John' Hinton was organist of
Newark; d. 1688.
Pieces in 3 parts, for 2 Trebles, Bass and Basso. Pavan, Almaine,
Corant, Sarabrand, Pavan, Ayre, Corant, Sarabrand. Sep.
1006-9
- HOLLAND (William W.), 1807. 'Hertford Coll.'
Seven Chants 1226
- HOLMES (George). Organist of Lincoln Cath. 1704. Died 1721.
I will love thee O Lord. V. A. Score 621
- HOLMES (John). Organist of Winchester Cath., and of Salisbury,
1602-10.
Magnificat. 'Mr. Holmes in Gamut.' Organ part 88
O Lord of whome I do depend. V. A. Organ part 88
Pavan for instruments in 3 parts. Sep. 379-81
Fantazia for Virginal 1113

HOLMES (J.).

Seven Chants 1226

HOLMES (Thomas).

Sarabrand for Harpsichord 92

A piece called 'Pudding', initialled T. H. may also be his.

HOLT (). ? A writer of the end of the 17th century.

Eight instrumental pieces in 4 parts. 3 in G mi.; 3 in A mi.; 2 in D mi. Vo. 1 and 2, Va., Bass 1183

HOOVER (Edmund). Master of the Children of Westminster Abbey, 1588; Gentleman of the Chapel Royal. Died 1621.

Behold it is Christ. 5 v. *Barnard*. Score 16

Short score without words 525

Sep. A. T. B. only 1220-4

Organ parts 6, 47, 1230

Harken ye nations. (For the 5th of November). V. A. for 6 v.

Sep., wanting Bass 56-60

Sep. A.; T. and B. Cant. and Dec. only 1220-4

I will magnifie thee. 5 v. Bass voice only 1012

Score 48

Organ part 1001

O God of Gods. V. A. Sep. A. T. B. only 1220-4

The blessed Lambe. V. A. 5 v. Sep. wanting Bass 56-60

Teach me thy way. *Barnard*. Bass part only 1012

HUDSON (George). Musician to Charles I for Lutes and Voices; to Charles II for violins. He appears to have been dead in 1678; see *The King's Musick*.

Two sets of instrumental pieces, a 2. (Treble, Bass and Tho. Bass.).

(i) Almaine, Corant, Sarabrand, Country Daunce.

(ii) Almaine, Corant, Sarabrand, A Frisk.

Three sets of pieces, a 3. (2 Trebles, Bass and Tho. Bass.).

(i) Galliard, Pavan Almaine, Almaine, Corant, Corant.

(ii) Pavan Almaine, Almaine, Galliard, 2 Corants, 2 Sarabands, Passigaglia, Sarabrand.

(iii) Pavan, Almaine, Ayre, unnamed piece, Corant, 2 Sarabands, Country Daunce 1006-9

HUMFREY (Pelham). One of the Children of the Chapel Royal under Captain Cooke, 1660; Gentleman of the Chapel Royal, 1667; Master of the Children, 1672. Died 1674.

Service in E mi. Te D., Jub., Mag., N. Dim. Organ part 1231

Single Chant [known as *Grand*] 48 and 1226

Haste thee O Lord. V. A. Score 12

Have mercy upon me. V. A. *Boyce*. Score 621

Hear my crying. V. A. with Instr. Symphonies. Score 628

Like as the hart. V. A. *Boyce*. Score 12, 22

HUMFREY (Pelham)—*continued*.

O be joyful. V. A. Score	12
O give thanks. V. A. for with Instr. Symphonies. Score	628
O praise the Lord, laud ye. V. A. with Instr. Symphonies Score	628
The king shall rejoice. V. A. with Instr. Symphs. Score	628
Thou art my king. <i>Boyce</i> . V. A. with Instr. Symphs. Score	628

Songs, &c.

Hark how the wakeful. 'A dialouge between 2 penitents.' 'Begun by Mr. Humphreis, and finished by Dr. John Blow.' Printed in Playford's <i>Harmonia Sacra</i>	49
How well does this harmonious meeting. Treble Solo and Chos. Score	43, 350
Lord I have sinn'd. <i>Harmonia Sacra</i> , Bk. I	49, 350
O the sad day. Sopr. Solo. <i>Harmonia Sacra</i>	49, 350
Wilt thou forgive the sin. <i>Harmonia Sacra</i>	49, 350
A poor soul sat sighing. (A parody of Humfrey's song, printed in Playford's <i>Musical Companion</i> , 1686)	1154

HUSBANDS (Will.). Copyist of Bass songs 'Audite me' by Sances,
and 'Dulcis amor' in 1151

O Lord rebuke me not. An adaptation to new words of Robert White's The Lord bless us. q. v. Score	11, 16
Organ part	1230
Come Holy Ghost. T. and B. only	1220-4

INDIA (Sigismondo d'). Born at Palermo. Was in the service of
the Duke of Savoy; fl. 1606-27.

In principio creavit, a 4, 'from <i>Liber Primus Motectorum</i> , 1627. Score	48
Twenty Madrigals from <i>Il Quinto Libro de Madrigali a cinque voci</i> , 1616. Sep. wanting Tenor book	721-4

Felice Primavera. Pt. I.	Quando mia cruda sorte.
Danzan le Ninfe. Pt. II.	La doue sono.
Fugg' io quel disleale	Madonna vdite.
Quel neo, quel vago neo.	Cura gelata.
Quando quel bianco lino.	Hoggi nacque.
Quando tra le dorate nubi. Pt. I.	Soura le verdi chiome.
Riso tu. Pt. II.	Io mi sento morir.
Ecco l'onde d'argento.	La giouinetta. Pt. I.
Sospir che del bel petto.	E l'ombra fresca. Pt. II.
Amor fatto di neve.	Le piu belle Citelle.

INGLOTT (William). 1554-1621. Organist of Norwich Cathedral.
Te Deum. Organ part 1001

ISAAC (Bat. or Bartholomew). Child of the Chapel Royal under Blow, 1674-7. See *The King's Musick*. Composer of V. A. 'I will love Thee' in B. M. Add. MS. 17840.

Double Chant (twice entered)	437, 1229
Single Chant	48
Single Chant	437

IVE or IVES (Simon). 1600-62. Vicar Choral of St. Paul's: contributed Catches, Songs, &c., to the publications of the day.

Boy go down. Catch for 3 v.	1114
Sad clouds of grief. 'An Elegie on y ^e Death of the Renowned and worthy Gent., William Austin of Lincolnes Inne, Esquire.' 3 v. Tr. Tenor, Bass. Sep.	736-8

INSTRUMENTAL MUSIC.

In 3 parts. A Pauan: The Wagg; Coranto; Seraband. Sep.	379-81
Ten pieces for Liero Violls, one part only	727
Mris Mary Browne's Choyce, Coranto, Mris Collier's Choyce, The Choyce, Mris. Anne Forest's Choyce, The man in y ^e Moone, Sir Will. Owen's Choyce, All you forsaken louers, and two unnamed.	
In 4 parts. Two Pavans	367-70
In 5 parts. Two In Nomines	716-20
The first of these is also in	473-8
Fantazia	423-8
In 6 parts. Fancy	61-66

JACKSON (John). Organist and Vicar at Wells Cathedral, 1674-88. Two Anthems by him are printed in Playford's *Cantica Sacra*, 1672. See West, *Cathedral Organists*.

Gloria Patri. a 4 with Basso Continuo	1201
Magna et miranda. a 3 with Basso Continuo	1201

JACKSON (William), of Exeter. Double Chant 1226

JEFFERIES or JEFFREYS (George). According to Anthony Wood, steward to Lord Hatton of Kirbie, Northants, and organist to Charles I at Oxford.

Erit gloria Domini. 2 v. S. and T. Score	18
(Printed in Playford's <i>Cantica Sacra</i> , 1674).	
Six Phantasias for 2 Trebles and Bass. Sep.	468-72
The first four of these also in	459-62
Sing wee merilie. F. A. 5 v. Cf. B. M. Add. MS. 30479 (Tenor only) where it is attributed to 'Mr. Jefferies'. Bass only	1012
[Heu me miseram. Dialogue of Maria et Angelus. S. B. Attributed to Jefferies in B. M. Catalogue (cf. Add. MS. 29282), but the ascription is doubtful	18]

JEFFREY or JEFFREYS (Matthew). Vicar Choral of Wells.
Mus. Bac. Oxford, 1593-4.

If the Lord himself. V. A. a 6. Wanting Bass. Sep. 56-60
Lord remember David. Full A. a 6. Wanting Bass. Sep.
56-60

My love is crucified. Full A. a 5. Wanting Bass. Sep.
56-60

Out of the deep. V. A. a 6. Wanting Bass. Sep. 56-60

Praise the Lord. V. A. Sep. A. T. (Dec. and Cant.), B. (Dec. and
Cant.) only 1220-4

Sing wee merrily. V. A. a 6. Wanting Bass. Sep. 56-60

JENKINS (John). 1592-1678. One of Charles II's Musicians. (See
The King's Musick.)

Fair Aristilla. Dialogue of Cleon and Aristilla. Incomplete, with-
out Basso 736-8

See the bright light. 2 v. Treble and Bass 17

Victorious tyme. Tr. and Bass with Basso 623-6

Bass voice only 366

Wellcome pure thoughts. Tr. and Bass with Basso 623-6

Bass voice only 366

Sacred pieces for 3 voices. Sep. 736-8

And art thou greeved. A. A. B.

Awake sad hart. A. A. B.

Bright spark, shot. Tr. A. B.

Cease my soule. A. A. B.

Glorie honor powre. A. A. B.

Holy and blessed Spirit. A. A. B.

Mercie dear Lord. Tr. A. B.

No, no, he is not gone. A. A. B.

O Domine Deus. A. A. B.

O nomen Jesus. A. A. B.

O sacred teares. Tr. A. B.

O take thy lute. A. A. B.

Tell me my love. A. T. B.

The shephards sing. A. A. B.

Then with our trinity. Tr. A. B.

Tune me O Lord. A. T. B.

Vain-glorious peece. A. A. B.

INSTRUMENTAL MUSIC.

'Mr. Jnckings his Belles' for Harpsichord 1175

Instrumental pieces in 2 parts. A number of pieces for Treble and
Bass, arranged in Suites, viz. :—29 pieces in G mi : 8 in G ma :
15 in D mi : 6 in D ma : 9 in A mi : 9 in E mi : 19 in C mi :
4 in C ma : 12 in F ma : 10 in B \flat ma. Score 1005

Bass part only of *Almaine, Corraute, Serrabrand and Aire*, all
being found in 1005 1022

Forty-two pieces, Violin part only, nearly all being found in 1005.
599

Instrumental pieces in 3 parts. A number of pieces for two Trebles
and Bass arranged in Suites, viz. : 8 pieces in G mi : 6 in G ma :
15 in D mi, ending in D ma : 4 in D ma : 9 in A mi : 8 in E mi :
9 in C mi : 7 in C ma : 7 in F ma : 9 in B \flat ma. Score 1005

JENKINS (John).—*continued.*

- Bass book of 3-part pieces, of which 59 are found in 1005 : 12 are not there. Two (Nos. 1 and 2) without name may be by Jenkins 1011
- Sets of pieces a 3 for a Bass, 2 Trebles, Theorbo, and Harpsecord.
 4 pieces in D mi. : 4 in D ma. : 4 in G mi. : 4 in B \flat ma. : 4 in C ma. Thirteen pieces (7 in D mi. : 6 in D ma.) for Bass, 2 Trebles, Lyra Viol, and Harpsecon. Sep. 1006-9
- Five Almainses for 2 Trebles and Bass. Sep. 379-81
- Five Phantasias a 3. Sep. 473-8
- Four sets of Fantasia, Alman and Ayre for Organ, Base viol, and Treble (Treble and Bass only). Sep. 777 and 779

Instrumental pieces in 4 parts.

- Twelve Fancies (the last imperfect in Bass book). Sep. 468-72
- Of these, Nos. 28, 29, 30, and 31 are found sep. 397-400
- Score 2 ; short score 436
- Those numbered 23, 24, 27, 32 are found sep. 473-8
- That numbered 34, A. and T. only, sep. 716-20
- Two fancies. Sep. 473-8
- Of these No. 18, A. and T. only, is in 716-20
- One fancy. Sep. A. and T. only 716-20
- Ten Aires. Sep. 517-20
- Forty-nine pieces. Sep. 367-70

Instrumental pieces in 5 parts.

- Four Fantasias. Sep. 473-8
- Of which No. 13 is also Score 2 ; Sep. 403-8
- Two Pavans. Sep. 423-8
- Of which the first for Organ is in 1004

Instrumental pieces in 6 parts.

- Four Fantasias. Sep. 423-8
- of which those numbered 39 and 40, for Organ, are in 1004
- and No. 24 is sep. 473-8
- Two Phantasies. Sep. 473-8
- A set of 4 pieces in C mi. Treble part only 1027

JOHNSON (Robert), I. A Scottish priest who fled to England before the Reformation on a charge of heresy. He is called 'peticanon of Windsore' in 979-83.

- Domine in virtute. 5 v. Sep., wanting Tenor Book 979-83
- Laudes Deo. 2 v. Tr. and Tenor 982
- Sabatum Maria. 5 v. Burney. Sep. 984-8

[After the Canto Fermo part is written 'Tallis: alias Johnson', which may mean that the copyist was uncertain as to the authorship, or that the Canto Fermo would serve for two settings.]

JOHNSON (Robert), II. One of the King's Musicians for the Lute,
1604. Died, 1634.

- Woods, rocks and mountains (cf. B.M. Add. MS. 11608). Tr. solo 87
Two Almains and a Masque tune for Keyed Instrument 1113
(The Almaine, No. 87, p. 195, is found in the *Fitzwilliam Virginal Book*, II, 159.)
Air for instruments (1 and 2 Treble and Bass). Sep. 379-81
Two Aires for instruments (1 and 2 Tr., A. and B.) called 'The
Temporisor' and 'The Wittie Wanton'. Sep. 367-70
Alman for Lute 532

JONES (), ? John. 1728-96. Organist of the Middle Temple,
Charterhouse, and St. Paul's Cathedral.

- Evening Service in F. 4 v. Mag. and N. Dim. Score 762
Organ part 1229
Two Chants 1226

JONES (Robert). Mus. Bac.; Lutenist; fl. 1600-14.

- Singe joyfully. Full Anthem. 5 v. Sep., wanting Bass 56-60
Four Songs from *The Second Booke of Songs and Ayres*, 1601 439
Arise my thoughts (unfinished).
Dreams and imaginations.
Fie what a coyle.
Now what is love.

JUDD (Edward). ? end of 17th century.

- Three instrumental pieces, Tr. and Bass, one called 'The Sea-
man's Dance' 90-1
(Other pieces in these books may be by Judd.)

KELLY (). ? end of 17th century.

- One Air for Violin, treble only. 362

KELWAY (Thomas). Organist of Chichester, 1726-47. Died 1749.

- Evening Service in A mi. 4 v. Mag. and N. Dim. *Marshall*.
Score 41
Organ parts 1225 and (imperfect at beginning) 1228
Evening Service in B mi. 4 v. Mag. and N. Dim. *Rimbault*.
Score 41
Organ parts 1225, 1228
Four chants 1229
(Of these three are also in 1226, where one is attributed to
Kent.)

KENT (James). 1700-76. Organist of Winchester College and Cathedral.

*All thy works praise thee. V.A. Organ part	1235
Bow down thine ear. V.A. Organ part	1234
*Hear my prayer. V.A. Organ part	1228
*In the beginning. V.A. Organ part	1228
*Lord how are they increased. V.A. Organ part	1235
*The Lord hath prepared. V.A. Organ part	1235
The Lord is my shepherd. V.A. Organ part	1226
Psalm Tune (105th Psalm)	1235
Single Chant in G mi. (attributed in 1229 to Kelway)	1226
(* These Anthems are printed in Kent's <i>Twelve Anthems</i> .)	

KING (Charles). Mus. Bac., 1687-1748. Vicar Choral of St. Paul's. Service in C. Te D., Jub., Ky., Creed, Mag., N. Dim. *Arnold*.

Organ part	1225
Kyrie of the same. Organ part	1231
Service in F. Te D., Jub., Mag., N. Dim. <i>Arnold</i> . Organ part, wanting end of N. Dim.	1228
Organ part with Kyrie and Creed in F.	1225
Service in B \flat . Te D., Jub., Cant., D. Mis. <i>Arnold</i> . Organ part	1229
Sep. voice parts. Alto (Dec.), wanting beginning of Te D.; Tenor and Bass (Dec. and Cant.)	1220-4
Single Chant in F	1226

KING (Robert). Mus. Bac. Musician in Ordinary for the Private Musick, 1680. Contributed to song books, 1684-96. Published a book of *Songs for One, Two, and Three Voices*.

Air for Violin. Violin part only	362
Almand for Harpsichord, by 'R. K.'	46
(This is printed among Blow's works, and is probably by him. q. v.)	

KING (? Robert, or, perhaps, William. Born 1624. Organist of New College, Oxford. Died 1680).

Tell me, O tell me, some powers. 'Mr. King.' Song. Bass only	91
The Lord is King. 'Mr. King.' V.A. <i>Cope</i> . Organ part	437
[Out of the horror. Ps. cxxx. Treble solo. 'Dr. Kinge', probably author of the words only	440]

KIRBYE (George). Contributed to Este's *Psalter*, 1592, and *Triumphs of Oriana*, 1601. Published Madrigals, 1597. Died 1633.

Sleepe restles thoughtes. a 4. Sep.	1074-7, 750-3
Vayne worlde adiew. a 4. Sep.	750-3

KIRBYE (George)—*continued*.

Woe is me my strength fayles. a 4. Sep. 750-3

(These are adaptations to sacred words of 'Sleep now, my Muse', 'Farewell my love', and 'Woe am I my heart dies', from Kirbye's *First Set of English Madrigals*, 1597.)

KREMBERG (James). 'Musician in Ordinary to Her Majesty',
i. e. Queen Anne (Eitner).

Aurelia has sweet pleasing charms. 'Compos'd for 1 Bass (voice),
1 Violin or Hautbois, and a Harpsichord or Basson.' Sep. 767

Lavinia has Majestic charms. Alto Solo with figured Bass 767

Since I have seen. 'Compos'd for 1 Treble, 1 Flute or Violin,
and a Harpsichord.' Sep. 1067

LA BARRE. Perhaps Joseph de la Barre, Organist in the Chapel
of Louis XIV. Died 1678 (Eitner). There were other composers
of the name.

Corant for Harpsichord. 'Labar' 1236

Sarabrand 1177

(See also *Bare*, *Corant*, 1236.)

LAMBE ().

'Mr. Lambes Commandments in B \flat .' Short Score 46

LANGDON (Richard). Mus. Bac. Organist of Exeter, 1753; Ely,
1777; Bristol, 1778; Armagh, 1782. Died 1803.

Lord thou hast been our refuge. V.A. Organ part 1225

Not unto us. V.A. Organ part 1225

O pray for the peace. V.A. Organ part 1225

LANGDON (Tobias). Priest-Vicar, and Sub-chaunter of Exeter
Cathedral. Died 1712.

Three catches for 4 v. 'Churchill and Rooke,' 'Goe on great
Englands Duke,' 'When a Church,' with autograph letter 1219

LANGDON ().

Three Chants 1226

LANIERE (Nicholas). 1588-1666. Master of the Music to
Charles I. One of the King's Musicians for the Lutes, 1617-42;
and again, 1660.

Amorosa pargoletta. 3 v. A.T.B. Score 17

Miser pastorella. 3 v. A.T.B. Score 17

Sweet doe not thus destroy me. 3 v. A.T.B. Score 17

Two short pieces for instruments (Tr. 1 and 2, and Bass) called
'Symphonia' 379-81

LASSUS (Orlandus). Born at Mons. Master of the Court Chapel at Munich. Died 1594.

Angelus ad pastores. 5 v. Printed in *Sacræ Cantiones* 984-8

Dum transisset. 5 v., wanting Tenor book 979-83

Susann' vn jour. 5 v. (without words). *Musica Transalpina*, 1588.

984-8

Veni in hortum. 5 v. *Sacræ Cantiones* 984-8

(See also under *Philips* (*Peter*) for transcription for keyed instrument.)

LAWES (Henry). 1595-1662. Gentleman of the Chapel Royal.

My song shall be. V. A. Organ part with words 46

Sep. A. T. B. Chorus and Tenor verse parts 1220-4

Organ part 437

Zadok the preist. F. A. Sep. A. T. B. parts only 1220-4

Organ part, without Symphony 437

(For 'Not unto us', adapted by Aldrich from *Zadok the Priest* and Farrant's *Lord for thy tender*, see under *Aldrich*.)

Twenty-four Psalms from Sandys' *Paraphrase upon the Divine Poems*, 1638. Treble voice and Bass 365

Bass voice 366

At dead low ebb of night. Treble Solo 350

Come lovely Phillis. Playford's *Select Muscicall Ayres and Dialogues*.

Treble voice only 1114

I preethee send (cf. B. M. Add. MS. 29386). Treble voice only 1114

While I listen to thy voice. Bass only 366

LAWES (William). Elder brother of Henry. Gentleman of the Chapel Royal. Killed at the siege of Chester, 1645.

Let God arise. Bass Solo 18

The Lord is my light. V. A. *Boyce*. Score 12

Sep. A. T. B. Verse and Chos., T. and B. Chos. 1220-4

'Psalmes for 1, 2, and 3 partes to the comon tunes.' Sep. A. T. B. 768-70

The Lamentation. O Lord in Thee.

All people that on earth.

Have mercy on vs Lord. Ps. lxvii.

Lord in thy wrath. Ps. vi.

O Lord consider. Ps. li, Pt. I.

Cast me not Lord. Ps. li, Pt. II.

O God my strength. Ps. xviii.

The humble suite of a sinner. O Lord of whom.

The Lamentation of a sinner.

O Lord turn not.

O God my God wherefore.

Ps. xxii, Pt. I.

O Lord depart not. Ps. xxii,

Pt. II.

All yee yt feare him. Ps. xxii,

Pt. III.

(Arranged for Verse with Symphonies for Organ, alternating with the common tunes for Chorus.)

LAWES (William)—*continued.*

What if I die for love of thee. Dialogue. Tr. and B. (Cf. B. M. Add. MS. 11608) 17

INSTRUMENTAL MUSIC.

'Greate Consorte, wherein are Sixe Setts of Musicke', viz. 7 pieces in A mi., 6 in C ma., 7 in F ma., 6 in B \flat ma., 18 in D mi., 18 in D ma. Sep. Treble I and II, Theorbo I and II, Bass I and II 391-6

The same, called 'Royall Consorte' 754-9

[The 'Greate Consorte in D mi., 391-6, is identical with the 'Royall Consorte', 754-9, Nos. 1-21, except that Nos. 9, 10, and 21 of 754-9 are not in 391-6.]

Nos. 22-40 of 754-9 are identical with the set in D ma. in 391-6, except that 754-9 has an 'Eccho', No. 32, not in 391-6.

Nos. 41-6 of 754-9 are the set in A mi. of 391-6; No. 1 in 391-6 being No. 60 in 754-9 (out of its place).

Nos. 47-52 are the C ma. set of 391-6, except that No. 9 of 391-6 is only part of No. 47 in 754-9.

Nos. 53-9 and 61-6 of 754-9 are in the F ma. set and the B \flat set of 391-6.]

The same sets in D ma., D mi., A mi., and C ma., as in 754-9.

The set in D mi. wants No. 2 (except in the Theorbo Book 483) and the first 3 pieces in the Bass Books 1 and 2. The set in D ma. wants No. 22 of 754-9. Sep. 479-83

One piece for 3 instruments. Sep. 379-81

Three short pieces for 4 instruments. (No. 45 wants Altus and Tenor; No. 46 wants Cantus and Tenor; No. 44 perhaps belongs to the same set.) Sep. 367-70

Six pieces for 3 Liero Violls (1st Fantasie, Serabrand, Pauin, Almaine, 2nd Fantasie and unnamed piece). Sep. 725-8

Organ part of 8 sets, each consisting of Fantazia, Almaine, and Ayre, headed 'Mr. Lawes his Organ-part for 2 Violins and a Bass' 430

Organ part of Instrumental set in 2 parts 5

[The name Will. Lawes is against No. 9, which appears to be the first movement of a set in G ma. (Nos. 9, 10, 11, and 12) also found without name in 599 (Treble only). The name W. Lawes is against No. 16, a piece in D mi., and perhaps No. 15 in D mi. may also be his, as well as other pieces in the volume.]

The first 12 of these pieces are Nos. 43-54; 17-20 are 55-8
599

[The pieces in 599 numbered 43-63 are probably by Lawes. No. 63 has 'William Laws' at the end.]

Two Almaines, Antick, Corraute, Serrabrand. Bass part only. 1022

Allemande for Harpsichord, 'Golden Grove' 1003

The Corante and Saraband following are probably by W. Lawes also.

LAWES (William)—*continued.*

The Almand (The Golden Grove) and Corant to the Golden Grove
(the same as occur in 1003) 1236

[The Golden Grove Almand is printed in *Musick's Handmaid*,
1663.]

LEGRENZI (Giovanni). Born about 1625 at Clusone near Bergamo.
Maestro di Cappella of St. Mark's, Venice, 1685. Died 1690.

Missa a Cinque Voci con stromenti, in C ma. 'Chirie eleison',
'Gloria in excelsis', and 'Credo' only. Score 1000

Songs from *Eteocle e Polinice*, 1680 945

Al suon delle trombe. (Atto 2^o, Sc. 1.)

Cieco ognor amante cor. (Atto 3^o, Sc. 10.)

Satia pur il tuo furore. (Atto 1^o, Sc. 21.)

Su feroci miei Campioni. (Atto 1^o, Sc. 7.)

Vibri pur di strali arma. (Atto 1^o, Sc. 11.)

LE JEUNE (Claude). Born about 1540 at Valenciennes. 'Composi-
teur de la musique de la chambre du roy' Henri IV. Died soon
after 1598.

The rocke that Moyses strooke. Pt. I. 4 v. Sep. 750-3

Those streames of lyuinge water. Pt. II.

The flowing streames of Jordane. Pt. III.

(Adaptations to English words.)

LEOPARDI (Vincenzo).

Di gia dato. Sopr. Solo 950

LEVERIDGE (Richard). 1670-1758. Bass singer and song
writer.

Tell me Belinda, from *The Lady in Fashion*. Treble voice only 389

Tho' over all mankind, from *Calista*, 1698. Cf. B. M. Add. MS.
31993. Treble voice only 389

LOCK (Matthew). Born about 1630 at Exeter. 'Composer in the
private music', 'for the wind music', and 'for the violin' to
Charles II. Organist to Catherine of Braganza. Died 1677.

A voice came out of the throne. For two Bass voices and Basso.
Printed in Playford's *Harmonia Sacra*, Bk. I, 1688.

Score 43, 48

How doth the city. V. Anthem. Score 14

Organ part, autograph 1219

Not unto us. V. Anthem. Score 22

O be joyful (Jubilate). 'A Vers Anthem for Foure Voyces and
Instruments at Pleasure.' Autograph. Score, with S. A. T. B.
chos. parts, and 2 Vo., A. and B. String parts inserted loose
1188

LOCK (Matthew)—*continued.*

O give thanks. V. A. for 3 part chos. and verse. Score	14
The same	1188-9
The same with 'Gloria' added. Aldrich MS.	12
Sep. parts. Bass complete; Tenor and Bass, 'Gloria' only	1220-4
Organ (with Gloria)	1234
Who shall separate us. V. A. Score	22
Agnosce O Christiane. Bass Solo with Basso. Printed in <i>Cantica Sacra</i> 1674. Sep.	623, 625, and 626
Bass voice only	749
All things their certayne Periods. New Year's Song for verse and chorus. Score	14
Descende cœlo. Song for the Oxford Act. For verse and chorus with Instr. parts, Vo. 1 and 2 and Basso	619
In a soft vision. Song for Tr. solo	1219
No musick like that. 'The Firstt songe In y ^e Empriss off Morocco.'	
Treble voice only	692
The groanes of ghosts. 'A masque sung by vocall musick, beetweene Orpheus, Pluto, Proserpine, and one woman more, attendantt to Prossepine'. Score	692
When death shall part us. Dialogue between Thirsis and Dorinda.	
Treble and Tenor	49
The same for Tenor and Bass	14, 621

INSTRUMENTAL MUSIC.

Almand for Harpsichord	1177
For 2 parts; Treble & Bass. Sep.	409-10
11 sets; 5 pieces in G mi.; 3 pieces in G ma.; 6 pieces in B \flat ma.; 4 pieces in D mi.; 2 pieces in D ma.; 3 pieces in A ma.; 3 pieces in A. mi.; 6 pieces in F ma.; 5 pieces in C mi.; 3 pieces in C ma.; and 6 in E mi.	
For 3 parts; 2 Trebles and Bass, with figured Bass. Score	8
6 sets: 3 pieces in C mi.; 3 in C ma.; 3 in E mi.; 3 in D mi.; 2 in D ma.; 5 in F ma.	
For 4 parts. 1 Treble part only	1086
Allman, Corand, Saraband, Gavatt and Air, in D mi.; and 'Mr. Locks Braules in Gamut'. (10 pieces in G mi.; 4 in B \flat ; 8 in G mi.; 4 in G ma. Followed by a piece in F ma.)	
Mr. Lock's Consort. 2 Trebles, Theorbowe and Bass	772-6
(Only one Treble part; 3 copies of Theorbo part.)	
5 sets; 5 pieces in C ma.; 4 in D mi.; 4 in D ma.; 4 in G mi. (of which the last, a Saraband, is assigned to 'W. G.' as well as to Lock); and 4 in G ma.	

LOOSEMORE (? Henry). Mus. Bac. Organist of King's Coll., Cambridge. Died 1670. Or his son George, Organist of Trin. Coll., Cambridge, 1660-82).

LOOSEMORE (? Henry)—*continued.*

Courant for Harpsichord	1236
O that mine eyes would melt. V.A. Short Score	46
(Cf. B.M. Add. MS. 30932.)	

LOWE (Edward). Born at Salisbury about 1610; Organist of Christ Church, Oxford, about 1630; one of the Organists of the Chapel Royal, 1660; Professor of Music at Oxford, 1662. Died 1682.

If the Lord himself. V.A. Sep. S. A. T. Chos. parts; 2 Basses, V. and Chos. 623-6

Sep. A. and T. Chos.; 1 and 2 Bass, V. and Chos. 1220-4

O clapp your hands. V.A. Sep. A. T. B. Chos. parts; 1 and 2 Sopr. V. and Chos. 623-6

Sep. A. T. B. Chos.; B., Verse and Chos. 1220-4

O give thanks. V.A. Sep. S. A. Chos.; S. T. B., V. and Chos. 623-6

Sep. A. T. B. Chos.; T. and B., V. and Chos. 1220-4

O how amiable. V.A. Sep. A. T. B. Chos.; 2 Soprs. V. and Chos. 623-6

Sep. T., Chos.; A., 1 B., 2 B., V. and Chos. 1220-4

Sing unto God. A. T. B., Chos.; B., V. and Chos. 1220-4

Turn thy face away. A. T. B., Chos. 1220-4

When the Lord turned. V.A. Sep. A. T. Chos.; 1 and 2 S., B., V. and Chos. 623-6

Sep. A. T. B. Chos.; B., V. and Chos. 1220-4

God prosper long. (*Chevy Chase*.) Set for A. A. B. 17

Sir Eglamore. (The popular song, see *Chappell*.) For S. A. B. Printed in *Pleasant Musical Companion*, Book II, 1687 17

The thirsty earth. Setting for S. B., with Chos., S. S. B., of a song for Bass by 'Mr. Roger Hell'. (See *Hill*) 17

When Death hath snatcht us. Dialogue for S. B. Score 17

Piece for Harpsichord 1177

LOYD ().

Air for Instruments. Tr. and Bass 362

LUGGE (John). 'Organist in St. Peters in Exeter.'

Service. Te D., Jub., Ky., Creed, Mag., N. Dim. Organ part 437

Short Service. a 4. Te D., Bdtus., Ky., Creed, Mag., N. Dim. 6

Organ Score, with words

I am the resurrection. Organ part 437

Let my complaint. V.A. for Tenor and Bass. Organ part 437

LUGGE (John)—*continued*.

A collection of organ pieces and voluntaries, each signed John or Jo. Lugge. They appear to be autograph copies 49

Gloria tibi trinitas (6 settings).

In nomine.

Miserere (Canon in the 5th).

Vt re mi fa sol la.

2 Voluntaries 3 pts. (The first has passages marked 'Double', 'Single'.)

1 Volutarie 3 and 4 pts.

An unsigned 'Christe qui lux' in this MS. may be taken to be by Lugge.

Mr. Luggs Jigg. For Harpsichord 431

LULLY (Jean-Baptiste). 1633-87. Generally known in England as Baptist or Baptista (q. v.).

Cadmus et Hermionne: Tragedie (1673). Overture, chaconne and other dances, &c. Score 23

Overture, chaconne from the same. Score 1216

(An Overture, Gavot, Chaconne, and 2 other pieces, one called *Les Vents*, occur in both MSS.; other pieces are not identical.)

Ritournelles from *Thésée* (1675); *Le Triomphe de l'Amour* (1681);

Persée (1682) with *Passacaille* from *Persée*. Score 1128

A collection of songs from *Thésée*, Voice and Bass only 95

C'estoit dans ces Jardins.

Reuenez amour.

Sans une aimable paix.

Trop heureux qui moissonne.

Pour les plus fortunés.

Pretens tu que je sois.

La valeur à mes yeux.

Cessez charmante *Ægle*.

Faites grace à mon age.

Doux repos.

Le depit veut.

Un tendre engagement.

Quand on suit.

N'aymons jamais.

Sortez ombres.

Que nos prairies.

Aymons, tout nous y convie.

Quel plaisir d'aymer.

L'amour plaist.

Ah faut il me vanger.

Le plus sage s'enflame.

One Violin part of 5 pieces (Baptist), including Overture and unfinished Chacon, and a Bourée pour les Egyptiens from *Persée*, and perhaps other pieces by Lully 1141-2

LULLY (Jean-Baptiste)—*continued*.

Piece in Score 'Magicians' (Baptist)	1141-2
Overture in Phaëton (1683). Incomplete score, wanting inner parts	3
Ah pour te plaire. Treble Solo. (Sig ^{re} Battista)	17
Cessez de vous plaindre. Tr. Solo	350
Sciocca pur tutti. Tr. Solo.	17, 350
See also under <i>Baptist</i> or <i>Babtist</i> for Violin tunes, and <i>Batis</i> (?) for Harpsichord music.	

LUPO (Joseph). An Italian who was appointed one of Queen Elizabeth's Musicians for the Violins, Nov. 16, 1563. Died 1616. Or perhaps Thomas (q.v.) is intended.

Fancy 'Alte parole' (probably a Madrigal) a 5.	
Organ part	67
Sep. parts (attributed to T. Lupo.)	527-30 and 1024

LUPO (Thomas). Probably the 'composer for the Violins' to James I, 1621, who held his place among the Violins till 1642.

Have mercy upon me. Anthem a 5, with 2nd Part, For I know- ledge my faults. Sep., wanting Bass	56-60
Heare my prayer O Lord. Anthem a 5. Sep., wanting Bass	56-60
Out of the deepe. Anthem a 5. Sep. wanting Bass	56-60
Ay mee can love and bewty. Madrigal a 6. Sep., wanting Bass	56-60
Daphnis came on a soñers day. Treble solo	439

Instrumental pieces in 3 parts.

Fourteen Fantazias. Sep.	423-8
Of these, Nos. 1, 2, 3, 4, 5, 6, 9, 10, 12, 13, 14 are in (wanting 1st Violin); and Score	2
Nos. 1, 3, 11, 14 are in	459-62
Nos. 9 and 12 (2nd Violin only) are in	1027
Four Phantazias. Sep.	473-8
The same (wanting 1 Violin) 401-2; and Score	2
Nos. 17 and 19 (2nd Violin only)	1027
One Fancy (besides those above mentioned).	
1st Violin only	1027
2nd Violin and Bass. Sep.	401-2
Score	2
Five (or possibly Six) Fancies not in the former collections.	
Wanting 1st Violin. Sep.	401-2
Score	2

Instrumental pieces in 4 parts.

Four Fancies for Two Basses and Two Trebles	716-20
Seven Fantazias. Sep.	423-8

LUPO (Thomas)—*continued.*

Of these, Nos. 4, 5, and 7 are in	473-8
One Phantazia (besides those above mentioned)	473-8

Instrumental pieces in 5 parts.

Eight Fantazias 'for 5 Vyalls to y ^e Organ'. Organ	1004
Sep. parts	403-8, 423-8, 716-20

Organ	436
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Nos. 1, 2, 6 (end only), 7, 8. Score	2
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No. 5, 6, 8. Score	44
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No. 4. Organ part	67
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Nos. 1, 3, 5. Sep.	527-30 and 1024
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Nos. 2 and 8. Sep.	473-8
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Seven Fancies (in addition to those in 1004). Sep.	527-30 and 1024
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(Some are headed 'Miserere', 'O vos omnes,' 'Alte parole,' 'Ardo' (parts I and II).)

Of these 'Miserere' and 'O vos omnes' are Score	2
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Organ	436
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Sep.	403-8
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'Alte parole' (ascribed to <i>Joseph Lupo</i> , q.v.). Organ part	67
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No. 22 is Score 44; Organ	436
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Sep.	403-6
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Two Fancies (besides those in 1004). Sep.	473-8
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Instrumental pieces a. 6.

Four Phantazias. Sep.	403-8, 473-8
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Score	2
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The first of these in Score	44
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Six Fantazias. Sep.	403-8, 423-8
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Score	2
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Of these, Nos. 33 and 35 in 423-8 are (Organ part) in	1004
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No. 30 and No. 38 (short Score) are in	436
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M. (D.). [Perhaps Davis Mell.]

Twelve sets of Tunes, Dances, &c., for instruments. Treble only	433
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MACQUE (Jean de or Giovanni di). Published between 1576 and 1613. He lived from 1586 in Naples, where he became Master of the Royal Chapel.

My sweet Lais. Madr. a 5. The 23rd in Morley's Collection, 1598. Score without words	33
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MALLORIE (). A 16th-century English writer, known by a few MS. compositions in the British Museum.

Miserere a 5. (Solfa-ing song or instrumental piece, on the Plain song.)	984-8
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MAMMOTT ().

Double Chant in B \flat

1143

MANYARD (John).

Round, 'O follow me Tom, John, and Wilcock'

358

MARCELLO (Benedetto). 1686-1739. A Venetian of noble birth, who held several government posts; chiefly known for his settings of Paraphrases of 50 Psalms (1724 and 1727).

Hear me when I call. Ps. iv. 2 voices. Score 1226

Lord who shall dwell. Ps. xv. V. A. Score 1225

O Lord our Governor. Ps. viii. Organ part 1226

MARCO or MARC' ANTONIO. See *Cesti*.

MARENZIO (Luca). Died 1599.

Veni Creator. 3 v. Tr., Tr., B. Sep. 739-43
(Probably an adaptation.)

Madrigals from *Madrigali a quatro voci*, 1585, fitted with English words of a moral or sacred character.

Can any man in country (O bella man). Sep. 750-3, 1074-7

Fraylor flesh is mortall (Tutto il di piango). Pt. I. Sep. 750-3

Ay me our time (Lasso che pur). Pt. II. Bass only 753

How longe Lord (Madonna sua merce). Sep. 750-3

The same, 'Fair shepheards queene' from Watson's *Sett of Italian Madrigalls Englished*, 1590. Score without words 33

How ofte oh Lorde (Dolci son le quadrella). Sep. 750-3

In darkesome night (Su 'l carro de la mente). Pt. I. Sep. 750-3

Drawe on bright Day (Vedi ch'egli ama). Pt. II. Sep. 750-3

O Lorde my sinnes (Menando un giorno). Sep. 750-3

O Lorde view my woefull plighte (Veggo dolce mio bene). Sep. 750-3

The same with other words, 'Oh man view but the flowers.' Sep. 750-3, 1074-7

The same, 'Farewell cruell' from Watson's *Sett of Italian Madrigalls*, 1590. Score without words 33

O who regardes (Chi vuol udir). Sep. 750-3, 1074-7

The holy Angells (Vezzosi augelli). Sep. wanting Treble 751-3

The same, 'Every singing bird' from Watson's *Sett of Italian Madrigalls*. Score without words 33

Winter is ended (Zefiro torna). Pt. I. Sep. 750-3, 1074-7

The same with other words, 'Christe redeptor.' Sep. 750-3

The same with other words, 'What shall we render.' Treble only. 740

The same, 'Zephirus breathing,' from Watson's *Sett of Italian Madrigalls*, 1590. Score without words 33

Quousque Domine (Ma per me lasso). Pt. II. Sep. 750-3

MARENZIO (Luca)—*continued*.

- Di pianti e di sospir. Villanella a 3, from *Il Quinto Libro delle Villanelle*, &c., 1587. Score 55
- I must depart (Io partirò). Madrigal a 5 from *Musica Transalpina*, 1588. Organ part without words 67
- Madrigals a 5 from Watson's collection, 1590.
Score without words 33
- How long wth vayne complaining (Questa di verd' herbette).
Sweet hart arise (Spuntauan gia).
Sweet singing Amaryllis (Cantaua la più vaga).
When I behold (Venuta era Madonna).
(All from *Il Primo Libro de Madrigali*, 1590.)
- Madrigals a 5 without words, for instruments.
Al lume de le stelle (7th Book of 5 part Madrigals).
Score 44
- A mi Tirsi (7th Book). Score 2, organ part 436
Sep. 403-8
- Arda pur (7th Book). Score 2, organ part 436
Sep. 403-8, 527-30 and 1024
- Caro dolce (3rd Book). Score 2, organ parts 67, 436
Sep. 403-8
- Che se' tu (6th Book). Score 2, organ parts 67, 436
Sep. 403-8
- Deh poi ch' era (7th Book). Score 2, organ parts 67, 436
Sep. 403-8
- Ma grideran (7th Book). Score 2, organ part 436
Sep. 403-8
- O doloroso. Score 2, organ part 436
Sep. 403-8
- O disavventura (7th Book). Score 44
- Ond' ei di morte (6th Book). Score 2, organ parts 67, 436
Sep. 403-8
- Quell' augellin (7th Book). Score 2, organ part 436
Sep. 403-8
- Rimanti in pace (6th Book). Score 2, organ part 436
Sep. 403-8
- Udite lagrimosi (6th Book). Organ part 67
(See also under *Philips (Peter)* for Keyboard Transcriptions.)

MARINI (Francesco Maria). Chapel master at San Marino; fl. 1637.

- Three Motets from *Concerti Spirituali*, 1637. Sep. 623-6
- Anima mea. a 3 (Tr. A. B.)
- Magnum hæreditatis. a 3 (Tr. A. B.)
- O vos omnes. a 3. (A. T. B.)

MARSH (J.), of Chichester.

Six chants

1143

- MARTINENGO (Gio. Paolo). Organist of the Cathedral of Pavia,
c. 1643.
Adoro te for 2 Sopranos or Tenors. Sep. 623-6
(Printed in Casati's *Moteta*, 1643.)
- MASINI (Antonio). Maestro di Cappella at the Vatican. c. 1678.
Posso parlar piu. Cantata for Soprano Solo 948
- MASON' (Francesco). 16th-century writer.
Instrumental piece in 4 parts 372-6
- MASON (Rev. William). 1724-97. Canon of York, poet and
amateur musician.
Lord of all power and might. *Page*. Organ part 1226
Kyrie in D 1225
- MELANI (Alessandro). Maestro di Cappella of S. Petronio, Bologna,
1660: S. Maria Maggiore, Rome, 1667: S. Luigi de' Francesi,
Rome, 1672: died 1698.
Te Deum laudamus for 8 voices with Instruments (1 and 2 Trombe,
1 and 2 Violini and Basso), in D ma. Score 85
- MERCURE (John). Succeeded Robert Dowland as Musician for the
Lutes and Voices in Ordinary, 1641; died before 1660.
Almaine, Corant and Sarabrand for Harpsichord 1236
- MERULA (Tarquinio). fl. 1615-52. Maestro di Cappella at Warsaw,
Bergamo, and Cremona.
Four Madrigals from *Madrigali* 1623. Basso only 880
Belle ha le perle.
Tempesta di dolcezza.
Nominativo hic et haec.
Nominativo quis vel qui.
The two last, score 1078
Two Madrigals a 4, from the *Madrigali*, 1624. Score 21
La mia Clori.
Immortal Margarita (unfinished.)
- MERULO (Claudio), or Claudio da Correggio. 1533-1604. Organist
at St. Mark's, Venice, Mantua, and Parma.
Three pieces for instruments in 4 parts. Sep. 372-6
- MICHAELI (). Perhaps Angelo Micheli, one of the Chapel
of the Queen of Sweden, Upsala, 1653, who once owned the MS.
377.
Il tempo chi. Alto Solo. 17

MICO (Richard). A 17th-century writer of instrumental music.

Fancies in 3 parts.

Seven fancies. Score	2
Sep. wanting 1 Treble	401-2
The first 2 complete. Sep.	459-62
The 3rd and 4th (unfinished). Treble only	459

Fancies in 4 parts.

Seventeen fancies. Sep.	353-6, 517-20
(Two others in 517-20 are probably by Mico also.)	

Fancies in 5 parts.

Fancy headed 'Parte Seconda'. Score	2, 436
Sep. parts	403-8
Two Fantazias. Sep.	473-8
Fantazia and an In Nomine. Sep.	403-8, 527-30 and 1024
Short score	436
Pavan. Sep.	403-8, 423-8, 527-30 and 1024
Short score	436

MILTON or MELTON (John). *c.* 1563-1647. Father of the poet.

If ye love me. a 4. Score, without words	44
Three fancies. a 5. Sep.	423-8

One Fancy and an In Nomine. a 6. The latter has words for 2 Treble 'If that a sinner sighs'. (This has no connexion with Milton's contribution to Leighton's *Tears*, 1614.) Sep. 423-8

MISSINO (Gio. Lorenzo). Published a book of Madrigals called *Tirsi Doglioso* at Venice, 1615.

Fifteen Madrigals without words in score, being the contents of *Tirsi Doglioso*, 1615 21

Anima del cor mio.	O se vedesti.
Arda pur sempre.	Occhi belli.
Filli dolce ben (Preposta).	Occhi lumi.
Ite caldi sospiri.	Occhi per me.
Lungi da te.	Se l'alm' e in me.
{ O Donna troppo. Pt. I.	Se 'l miser cor.
{ S'io vivo. Pt. II.	Tirsi dolce ben (Resposta).
{ Ma se da voi. Pt. III.	

MOCHENI (Francesco) 'in Milano'. A 16th-century writer.

La gan ba. Piece for instruments a 3	984-6
Trinitas in Unitate. Canon a 3 for instruments	987

MONFERRATO (D. Natal). Maestro di Cappella at St. Mark's, Venice: died 1685.

Two Motets from <i>Motetti Concertati</i> , 1660, Libro primo, Opera terza.	
Regina cæli, for 2 Tenors. Scores	20, 621
Second Tenor part only	1178
Salve Regina for A. T. B. Score	43
Sep.	623-6

MONTEVERDE (Claudio). 1567-1643.

Madrigals (without words) from his 3rd and 4th Books.

Cor mio mentre. a 5. 4th Book. Score	21
Cor mio non mori. a 5. Fragment. 4th Book. Score	21
La piaga. a 5. 4th Book. Score	21
La tra'l sangue. a 5. 3rd Book. Score	2
Sep.	404-8, 527-30, and 1024
Short score	67, 436
Luci serene. a 5. 4th Book. Score	44
Sep.	404-8, 527-30, and 1024
Short score	436
O come gran martire. a 5. 3rd Book. Score	2
Sep.	404-8, 527-30, and 1024
Short score	67, 436
Ond'ei di morte. a 5. 3rd Book. Short score	67
Sovra tenere. a 5. 3rd Book. Score	2
Sep.	404-8
Short score	67, 436
Voi pur. a 5. 4th Book. Sep.	404-8
Short score	436
Volgea l'anima. a 5. 4th Book. Score	21

MORGAN (). A writer of the end of the 17th century.

Overture and seven pieces for strings. Tenor and Bass only.
351-2

MORLEY (Thomas). 1557-? 1603. Mus. Bac.

SERVICES.

Te D., Btus. Service for verses 'to the Organn'. *Barnard*.

Sep. A; T. and B. (Dec. and Cant.) only 1220-4
Organ part 1001

Mag. and N. Dim. 'by minoms': here given as part of the above service. In *Barnard* as a separate Evening Service.

Sep. A.; T. and B. (Dec. and Cant.) only 1220-4
Organ parts 1001, 1233

Mag. and N. Dim., printed by *Barnard* as part of the verse service above. Sep. A.; T. and B. (Dec. and Cant.) only 1220-4

Mag. and N. Dim. Organ part 1001

Out of the deep. V. A. *Barnard*.

Sep. Chorus parts, A. T. B. only 1220-4
Organ parts 6, 88

Another organ part with different setting of the verse 6

Two Madrigals a 4, from *Madrigalls to foure Voyces*, 1594, fitted with new words of a moral character.

In sinnes embraces (In dew of Roses) 1074-7
1 and 2 Sopr. only 740, 742

The stately cædare (Besides a Fountain) 750-3

MORLEY (Thomas)—*continued*.

Canzonets a 3, from *Canzonets, or Little Short Songs to Three Voyces*, 2nd ed. 1606; fitted with new words of a moral character 739-43, 750-3

Angells come flyinge (Cruel you pull away). 1 and 2 Sopr. only 740 and 742

Ay mee Lord (Thirsis let some pittie). 2 copies of 1 and 2 Sopr. 739-43

Blow sheapheardes (Blow shepherds). 2 copies of Sopr. and Alto 739-43

Deep lamenting (Deep lamenting). 2 copies of Sopr. and Alto 739-43

Flow O my tears (Doe you not know). 2 copies of 1 and 2 Sopr. 739-43

Hold out my hart (Hold out my heart). 2 copies of 1 and 2 Sopr. 739-43

How shall a younge man (Love learnes by laughing) 750-3

Looke up my soule (Arise, get up). 2 copies of 1 and 2 Sopr., and of Alto (unfinished) 739-43

Love not this world (Ladie those eyes). 2 copies of 1 and 2 Sopr. 739-43

My thoughts do so delight (Joy, joy doth so arise). 2 copies of 1 and 2 Sopr. 739-43

O fly not (O fly not). 2 copies of 1 and 2 Sopr. 739-43

O harke, oh harken (Where art thou, wanton). 2 copies of 1 and 2 Sopr. 739-43

Oh how my soule (Lady if I). 2 copies of 1 and 2 Sopr. 739-43

Oh man why doest (See, see mine owne). 2 copies of 1 Sopr. 739-43

O myne eyes (Cease myne eyes). 2 copies of 1 and 2 Sopr. 739-43

Remember thy maker (God morrow fair ladies). 1 and 2 Sopr. only 740 and 742

This world and all (This Love is but a wanton fit) 750-3

What bitter paynes (Now must I dye). 2 copies 1 and 2 Sopr. 739-43

When man is dyinge (Farewell disdainfull). 2 copies of 1 and 2 Sopr. 739-43

Ye charitable pittie full mynded (Say deere will you not). 2 copies of 1 and 2 Sopr. 739-43

Pavine, 'Sacred Ende.' a 5. 423-8

[The name 'T. Morley' in Cantus part: in Bassus 'Daniell' (? Farrant). Morley is probably intended.]

MORLEY (William). Mus. Bac.; Gent. of Chapel Royal. Died 1731.

Double chant in D mi.

1226

MORNINGTON (Lord). Mus. Doc. ; 1735-81.

Two chants

1226

MOUNTAGUE (H.). Of the end of the 17th century.

Three instrumental pieces, a 4 ; the last wanting Viola part.
(Three other pieces here are probably his.) Sep. 1183

MUMFORD (). c. 1700.

Overture and 8 tunes for strings

351-2

Tenor and Bass parts only.

MUNDY or MUNDIE (John). 'Organist of the kyngs free chappell of Windsore', 'sonne of Wiffm. mundie of the Chappelle gentleman'. (Notes in the Part-books, 979-83.) Mus. Bac., 1586 ; Mus. Doc., 1624. Died 1630.

Motets, wanting Tenor Book. Sep.

979-83

Edes nostra, a 5.

In te Domine, a 5.

Sabbatum Maria, a 6.

Lamentations, a 5. De Lamentatione ; Daleth, Juxta est ; Lamed, In cuius adventum.

Anthems. O give thanks. V. A. Score without words

525

Score

16

Sep. parts wanting Bass

56-60

Bass voice only

1012

Organ parts

88 (twice), 1230

Verse Anthem wanting the beginning. ? O Lord our Governor begins 'Thou hast made him lower'. Organ part

6

Lightly she whipped. Madr. a 5 from the *Triumphs of Oriana*, 1601.

Score without words

33

MUNDY or MUNDIE (William). 'Of the Queenes chapell.' Died about 1591.

Motets, wanting Tenor Book. Sep.

979-83

Adhæsit pavimento, a 5.

Adolescentulus sum, a 6.

Beatus auctor, a 5.

Beatus et sanctus, a 5.

Beati immaculati, a 5.

Domine non est, a 6.

Domine quis habitabit, a 6.

Eructavit cor, a 6.

Maria virgo, a 6.

Memor esto, a 5.

Noli emulari, a 5.

Sive vigilem, a 5.

The same complete 984-8

Veni creator, a 5.

Videte miraculum, a 5.

Vox patris, a 6

Fragments of a Magnificat

45

Et sanctum nomen.

Qui fecit mihi.

Sicut locutus.

MUNDY or MUNDIE (William)—*continued.*

- O Lord I bow the knees of my heart, a 5. *Barnard.* Sep.,
wanting Bass 56-60
Sep. A. T. B. only 1220-4
Organ parts 6, 1001

(For alteration by Aldrich, see *Aldrich.*)

- O Lorde the maker of all thing, a 4. *Boyce, Barnard*
Score 11, 16
Sep. A. T. B. only 1220-4
Organ parts 6, 88, 1001, 1230

(In the Index to 16 this is ascribed to H. R. (Henry VIII): in
6 to John Mundy: in 1001 to William.)

- O Lord the world's Saviour, a 4. Sep. A. T. B. only 1220-4

SERVICES (ascribed here to William Mundy).

- First Service. *Barnard.* Te D., Bdtus., Ky., Creed, Mag., N. Dim.
Sep. A. T. B. (Dec. and Cant.) only 1220-4
Organ part without Ky. and Creed 1227
Short Service. Te D., Bdtus., Mag., N. Dim. Organ part 1227
Sep. parts without Mag. and N. Dim. A. T. B. (Dec.
and Cant.) only 1220-4

MUTLOW (William). 1761-1832. Organist of Gloucester.

- Unto thee O Lord. V. A. Organ part 1225

NANINO (Giovanni Maria). Maestro di Cappella at several churches in Rome, and finally at the Sistine Chapel. Died 1607.

- My soule shake off. a 3. Sep., with 2 copies of 2 Treble
739-43

NARES (James). 1715-83. Mus. D. Organist of York Minster, and of the Chapel Royal.

- Single Chant in A 1226, 1229

NENNA (Pomponio). Published Madrigals, &c., from 1609 onwards. Died before 1618.

- Ten Madrigals, in score, without words, from *Il Primo Libro*,
a 4, 1621 37

Ahi dispietata.	O mia luce.
Asciugate i belli occhi.	Ripiglia Ergasto.
Aure liete.	Se gl'occhi.
La mia doglia.	S'io taccio.
Madonna.	Sospir che dal bel petto.

- Four Madrigals, in score, without words, from *Il Quinto Libro*,
a 5, 1603 21

Alm' afflitta.	Occhi belli.
Mercè grido.	Tu mi lasci.

- NICOLA ().
 Pieces for Trumpet Solo. Trumpet part only 731
- NORCOME (Daniel). b. 1576. Member of the Viceregal Chapel in Brussels.
 With Angel's face and brightness. Madr. a 5. From *The Triumphs of Oriana*, 1601. Score, without words 33
- NORRIS (Thomas). Mus. Bac. Organist of Ch. Ch. 1776-90.
 Hear my prayer. V. A. Organ part 1226
- NORRIS (). Probably Thomas, q. v.
 Three Single Chants 1226
- NORRIS (). Probably William. One of the Children of the Chapel Royal till 1686; Master of the Children at Lincoln. Died c. 1710.
 In Jewry is God known. V. A. Score 49
- NOUE (). Perhaps Stephen or Simon Nau, both of whom were Musicians to Charles I.
 Corant for Harpsichord 1236
- OLDRIDGE or ALDERIDG. See under *Aldrich*.
- ORME (Robert).
 Advice to a Composer; 'Gentle artist'. Alto Solo with instrumental Symphonies. Score 1152
 String parts (Vo. 1 and 2, Va., Bass) 1141-2
- OTLEY ().
 Have mercy. Treble voice part only 598
- PALESTRINA (Giovanni Pierluigi da). Died 1594.
 Sixteen Motets, a 4, from *Motecta Festorum totius anni*, Liber Primus, 1571. Sep. 521-4
- | | |
|-----------------------|---------------------|
| Dies sanctificatus. | O Rex gloriæ. |
| Lapidabant Stephanum. | Loquebantur variis. |
| Valde honorandus. | Benedicta sit. |
| Magnum hereditatis. | Lauda Syon. |
| Tribus miraculis. | Fuit homo. |
| Hodie Beata virgo. | Tu es pastor. |
| Ave Maria. | Magnus sanctus. |
| Jesus junxit se. | Surge propera. |

PALESTRINA (Giovanni Pierluigi da)—*continued*.

The whole contents of the 5th Book of Motetts for 5 voices,
1584. Score 10

Lætus Hyperboream. Pt. I.	Surge Petre.
O Patruo pariterque. Pt. II.	Apparuit caro.
Paucitas dierum.	Ecce merces.
Manus tuæ.	Videns secundus.
Tempus est ut revertar.	Rex Melchior.
Nisi abiero.	Ave Regina cœlorum.
Domine secundum.	Gaude gloriosa.
Ave Trinitatis.	Exultate Deo.
Parce mihi. Pt. I.	Tribulationes civitatum. Pt. I.
Peccavi quid faciam. Pt. II.	Peccavimus. Pt. II.
Orietur stella.	Surge Sancte Dei. Pt. I.
Ægypte noli flere.	Ambula Sancte Dei. Pt. II.
Ardens est cor.	Salve Regina.
Sic Deus dilexit.	Eia ergo.

The whole contents of the Book of *Madrigali Spirituali*,
a 5, 1594. Score, without words, excepting the first 8

Figlio immortal.	Santo Altare.
E se mai voci.	Tu di fortezza.
Hor tu sol.	Specchio che fosti.
Dammi scala.	Vello di Gedeon.
E se fur.	Novella aurora.
Dammi vermiglia.	E questo Spirto.
E se 'l pensier.	E dal letto.
Eletta Mirra.	Et arda ogn'hor.
Cedro gentil.	E tua merce.
Fa che con l'acque.	E quella certa.
Se amarissimo.	Anzi se foco.
Horto che sei.	E con i raggi.
E se nel foco.	Regina de le vergini.
Vincitrice de l'empia.	Alfin madre di Dio.
Citta di Dio.	E tu Signor.

[PALLAVICINI (Carlo), fl. 1666 to 1688: a writer chiefly of operas in Dresden and in Venice.

The following songs are found in the libretti of operas set by him, though it is possible that they are not his settings.

Three songs from *Diocletiano*. The words by Matteo Noris were printed at Venice, 1675.

Basta un guardo. Atto 1, sc. 4

Se mi lice baciâr. Atto 1, sc. 17

Se la piaga sanar potrò. Atto 2, sc. 6.

PALLAVICINI (Carlo)—*continued.*

Two songs from *Enea in Italia*. The words by Bussani were printed at Venice, 1675.

Chi dice mal d'Amor. Atto 2, sc. 7.

Sei gentile, sei vezzoso. Atto 3, sc. 13.]

PALLAVICINO (Benedetto), of Cremona. Maestro di Cappella to the Duke of Mantua, 1596–1601. Died 1612 or 1613.

Madrigals from the 6th Book of 5-part Madrigals, 1600, without words.

Come vivrò.	Score	2
	Short score	67, 436
	Sep. parts	403–8
Cor mio.	Short score	67
	Sep. parts	527–30 and 1024
Era l'anima.	Score	2
	Short score	436
	Sep. parts	403–8
O come vaneggiate.	Sep. parts	527–30 and 1024

PARSONS (Robert). Gentleman of the Chapel Royal, 1563; drowned in the Trent at Newark, Jan. 1569/70. In the MS. 987 is this couplet:—

Qui tantus primo Parsone in flore fuisti,

Quantus in autumno ni morerere fores!

It has been doubted whether all the works ascribed to Robert Parsons are by this early writer.

MOTETS (The Tenor Book is wanting in 979–83).

Ave Maria.	a 5	984–8
Credo quod Redemptor.	a 6. 'Mr. Parsons of the Chapell as some doe say.'	979–83
Domine quis habitabit.	a 6	979–83
Libera me Domine.	a 5	979–83
Magnificat (extracts only)		45
	Quia fecit mihi.	a 3.
	Sicut erat in principio.	a 4.
	Sicut locutus est.	a 4.

O bone Jesu.	a 5	979–83, 984–8
O quam glorifica.	a 3	45
Peccantem me.	a 5	979–83
Retribue servo.	a 5	979–83, 984–8
Solemnis urgebat.	a 6	979–83

SERVICES AND ANTHEMS.

Deliver me.	a. 6. <i>Barnard</i> . 'Cannon 2 in one in ye unison.'	
	Sep. parts, wanting Bass	56–60
	Bass part only	1012
	Organ parts	88, 1001

PARSONS (Robert)—*continued.*

- Holy Lord God all mightie. Sep. parts. A. T. B. only 1220-4
 Organ part 1001
 How many hired servants. V. A. Organ part; incomplete. 'Mr.
 Robert Parsons of Exeter. Anthem of the Prodigall Childe' 6
 Lord comfort those. A. (Verse); T. and B. (Verse and Chos.)
 1220-4
 Te Deum, Bdtus., Ky., and Creed. 'His excellent service.' Sep.
 parts A., T. and B. (Dec. and Cant.) 1220-4
 Organ part without Ky. and Creed 1227
 Enforced by love and feare. a 5. Treble Solo with instruments.
 Burney. Sep. parts 984-8

INSTRUMENTAL MUSIC.

- Dela court. a 5. 2 settings. Sep. 984-8
 Je fili. a 5. Sep. 984-8
 In nomine. a 5. Sep. 984-8
 A songe called 'Trumpetts.' a 6, wanting Tenor Book. Sep.
 979-83

PARSONS (William). Contributed to Day's *Psalter*, 1563.

- Allmighty God whose kingdom. a 4. 'A prayer for the Kinge.'
 Organ part 6
 (The name is given here as *William*, but it may be doubted
 which Parsons is intended.)

PASQUINO or PASQUINI (Bernardo). 1637-1710. Organist of
 Sta. Maria Maggiore in Rome.

- Se l'amare. Aria for Sopr. Solo 956

PATRICK (Nathaniel). Organist of Worcester. Said to have died
 in 1594 (*Mus. Times*, Nov. 1905).

- Service for 4 voices. *Arnold* (who ascribes it to *Richard Patrick*).
 Te D., Bdtus., Ky., Creed, Mag., N. Dim. Scores 41, 761
 Organ parts 1230, 1231

PEARS (J.)

- Nine Chants 1226

PECCI (Tomaso). Of Sienna; is said to have died in 1606.

- Madrigals a 5 from his First Book, 1602 510-14

Ahi che'l mio.
 Ahi che spento.
 Amarillide mia.
 Così in gelida.
 Così pietosa.

Dolce tormento.
 O donna troppo.
 Perfidissimo volto.
 Se gl' amorosi.

PECCI (Tomaso)—*continued.*

Madrigals a 5 from his Second Book, 1612	510-14
Amor io parto.	Ma che vita.
Che io mora.	O nelle tue.
Del piu leggiadro.	Quel neo.
E pender.	Sospir che del.

PEERSON (Martin). *c.* 1590-1650 or 1651. Mus. Bac. Master of the Children of St. Paul's.

O Lorde in thee. V. A. Sep. parts, wanting Bass	56-60
Fantasy, a 5, for instruments. Wanting Alto and Bass. Sep.	716-20
Four Fantasies, a 6, called 'Acquaintance', 'Beauty', 'Chowse', 'Delicate'. Sep.	423-8

PEETERSEN (John). See under *Sweelinck*.

PEMBRUGE ().

Single Chant in F	1226, 1229
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PEPUSCH (John Christopher). 1667-1752. Mus. Doc. Organist of the Charter House, 1737.

I will magnify. V. A. Organ part	1111
O praise the Lord. V. A. Organ part	1233
Two Cantatas from <i>Six English Cantatas</i> . Vo. 1 part only	70
Fragrant Flora 'The Spring'.	
Miranda.	

Songs in *Venus and Adonis* 1715. String parts only (Vo. 1 and 2, Va. and Bass) 70, 71, 72, 75

How pleasant is ranging.	Cupid, Cupid, bend thy bow.
Ah sweet Adonis.	Beauty now alone. (Bass only).
With her alone.	Chirping warblers.
Cease your vain.	Thus the brave.
*Wealth is but a slave.	On Love what greater curse.

* Not printed in *Venus and Adonis*. (? by Pepusch.)

Sonata in F for 2 Flutes and Bass. Sep.	1141-2
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PERRANDI (G.). Marco Gioseffo Perandi, Kapellmeister at Dresden. Died 1675.

Laudate pueri. a 3. For 1 or 2 Trebles, Bass, and Organs	1034
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PHILIPS. 'Mr. Philips of the kings privichamber.' (See *Wilder*, (*Philip van*).)

- PHILIPS (Peter). Brought up under Sebastian Westcott at St. Paul's.
Published from 1591 onwards; Canon of Soignies and Organist
of the Chapel Royal at Brussels. Said to have died 1628.
Bow downe thine eare. a 6. Wanting Bass. 56-60
(Adapted from 'Cantai mentre' in the First Book of 6-part
Madrigals, 1596.)
Salve Regina. a. 6. Score without words 21

INSTRUMENTAL MUSIC.

- Pavin, a 6. 'Deo Gratias.' Sep. 423-8
Fantazia, a. 6. Sep. 423-8
Almaine, Corraute and Serrabrand. Bass only 1022

VIRGINAL AND ORGAN MUSIC.

- Almande 1003, 1113
Deggio dunque partire, Pt. I; Io partirò, ma il core, Pt. II; Ma
voi, Pt. III; Arrangements of Luca Marenzio's Madrigals in
Melodia Olympica, 1591 1113
*Le Rossignol. Arrangement of Orlando di Lasso's Madrigal in
Musica Transalpina, 1588 1113
*Fece da voi partita. Arrangement of Philips's Madrigal in the First
Book of 6-part Madrigals, 1596 1113
Benedicam Dominum. Arrangement 1113
Veni creator Spiritus for organ. By 'P. Phil.'; probably Philips 89
* These are also found in the *Fitzwilliam Virginal Book* (I, 288 and 346).

PHILLIPS (Dr.).

- Fragment of instrumental piece 1179

PIGITT (). Probably Francis Piggett or Piggott, Child of
the Chap. Royal, 1679; Organist of Magd. Coll., Oxford, 1686;
of the Temple, 1688; Chapel Royal, 1695. Died 1704.

- A gigg for harpsichord 46
A March for harpsichord (printed in *A Choice Collection of Ayres*,
1700) 46

PICKET (). ? the same as Pigitt (Francis), q. v.

- Dialogue between 'Grumpolio and y^e witch' (imperfect); and Song
'Triumphant Musick' 90-1
(Apparently inserted in a Scene of Saul and the Witch of Endor.)
Dialogue between Love, Hymen, Time and Fortune. Tenor and
Bass voice parts 90-1
Tenor voice part 1211

PIKE ().

- 'An Antick Tune.' Bass part only 91
Tune for instruments: Treble and Bass 90-1

POLWHELE ().

- Instrumental piece. Bass part only 1183

- PORTMAN (Richard). Organist of Westminster Abbey, 1633.
 Service. Te D., Btus., Ky., Creed, Mag., and N. Dim.
 Score 1002
 Bass voice only 1012
 Without Ky. and Creed. Organ part 1227
 Mag. and N. Dim. only. Tenor only 440
 Rejoyce in the Lord. V. A. Score 49
 Sarabrand for Harpsichord 1177
- PRATT ().
 Double Chant in D 1226
- PRICE (Robert). A 17th-century writer.
 'Faine I would' for Harpsichord 1236
- PRIEST (Nathaniel). Organist of Bristol in 1724.
 Service in F. Te D., Jub., Mag., N. Dim.
 Score 40
 Alto part only 1220
 Organ part 1229
- PRING ().
 Double chant in A \flat 1226
- PSEUDO-CARISSIMI (? = Aldrich).
 Si linguis hominum for 3 Trebles. 'Jacobi Pseudocarissimi.'
 Score 9
- PURCELL (Daniel). Organist of Magd. Coll., Oxford, 1688-95.
 Died 1717. Brother of Henry Purcell.
 My God, my God. V. A. for Treble Solo and Organ accompt.
 Score 49
 (A short Chorus is probably missing from the end.)
 O let my mouth. V. A. Score 49
 Alas when charming Sylvia's gon. From 'The Spanish Wives'.
 Treble voice only; also for Harpsichord 580
 In a grove's forsaken shade. From 'Amalasont'. Treble voice
 only 389
 (Both these songs were engraved by Cross.)
 In spite of Despair. 'Song between Hope and Despair.' Alto
 and Bass. Score 1215
 Love I defy thee. Cantata for Treble Solo, dated 1706/7 1146
 Shepherds tune your pipes. (Cf. B.M. Add. MS. 31405.) Treble
 voice only 360
- PURCELL (Edward). 1689-1740. Organist of St. Margaret's,
 Westminster. Son of Henry Purcell.
 Single Chant in G mi. 48
 Single Chant in D mi. 1229

PURCELL (Henry). Born 1658 or 1659. Died 1695.

SERVICES AND ANTHEMS.

'First Service in B \flat .' Te D., Btus., Ky., Creed, Mag., and N. Dim. Score	38
'Second Service in B \flat .' Bdte., Jub., Cant., and D. Mis. Score	38
Te D., Btus., Cant., D. Mis. of same. Organ part	1231
Te Deum and Jubilate. Figured Bass only	440
(The Te D. and Jub. in D for St. Cecilia's Day, transposed into C.)	
Single Chant in A mi. Score	48
Organ	1226 and 1229
Funeral Sentences. Man that is born : In the midst of life : Thou know'st Lord. Score	22
Funeral Sentence written for Queen Mary's Funeral. a 4. Thou knowest Lord, followed by Organ part of the same, and 'The Queen's Funeral March sounded before her Chariot'. Score	794
Be merciful unto us. A. T. B., Verse and Chos. ; T. and B., Chos. only	1220-4
Early O Lord. For 1-4 voices. Score	628
In guilty night. <i>Harmonia Sacra</i> , Book II	23
I was glad. A. T. B., Verse and Chos. ; T. and B., Chos. only	1220-4
Organ parts	1226, 1235
I will sing unto the Lord. A. T. B., Verse and Chos. only	1220-4
Organ part	1230
My song shall be alway. Scores	22, 766
(In both written for Bass Solo, not Treble.)	
String parts (1 and 2 Vo., Va., Bass)	1188-9
O all ye people. a 4. Score	628
O give thanks. A. T. B., Verse and Chos. ; T. and B., Chos. only	1220-4
Score, without symphonies	1109
Organ part	1235
O God thou art my God. Organ part	1232
O God thou hast cast us out. Organ part	1230
O I'm sick of life. For 1-3 v. Score	628
O Lord our Governour. For 1-4 v. Score	628
Plung'd in the confines. 'A song' for 3 v. Score	628
Since God so tender. For 2 Tenors, Bass and Basso. Score	628
They that go down to the sea. Bass Solo and Chos. parts only	1224
Tenor Chos. part	1222
Organ part	1229
When on my sick bed. For 1-3 v. Score	628
Beati omnes. For 1-4 v. Score	628
Gloria Patri. a 4. Score	628
Jehova quam multi. For 1-5 v. Score	628

PURCELL (Henry)—*continued.*

ODES, &c.

Celebrate this Festival. Ode for Queen Mary's Birthday. Score (unfinished) to middle of 'Crown y ^e Altar'.	23
Separate parts (1 and 2 Treble and Bass) to end of 'Kindly treat'	468-70
Kindly treat Maria's Day. Treble Solo	23
Hail bright Cecilia. Ode for St. Cecilia's Day, 1692. Score	32
Overture. Score	1186
In a deep vision's. Ode for 1-3 voices. Score	1150
Raise the voice. Ode for St. Cecilia's Day. Score	1145
Bass part (instr. and chorus)	470

OPERAS.

Abdelazer. Overture. Score	3
Aire for Instruments (1 and 2 Treble and Bass)	363
Amphitryon. Overture. Score	3
Bonduca. Overture. Score	3
Choruses, &c. in Score	32
'Hear us great Rugwith.'	
'Sing divine Andate's praise.'	
'Divine Andate.' Tenor solo.	
'Britons strike home.'	
Britons strike home. Vo. part only	363
Britons strike home, set as Harpsichord piece	46
Dioclesian. Overture. Score	3
The '1st Musick'. 2 movements. Score	1125
Chaconne for Flutes in Canon. Flute parts only	1183
'Sound Fame' and 'Let all rehearse'. 1 and 2 Trumpet parts and Basso	468-70
Country Dance for instruments	363
Distress'd Innocence; or, The Princess of Persia. Overture. Score	3
Don Quixote. Pt. II. Genius of England. Treble Solo. Voice part only	360
Don Quixote. Pt. III. From rosie Bow'rs (opening bars of voice part only)	360
Double Dealer. Overture. Score (incomplete)	3
Hornpipe. Parts for instruments	363
Fairy Queen. Overture and Second Overture. Score	3
Hornpipe. Parts for instruments	363
O let me weep. Treble solo	363
Bass only	470
End of Violin part	469
Gordian Knot Unty'd. Overture. Score	3

PURCELL (Henry)—*continued.*

Indian Queen. Overture. Score	3
Choruses, &c., in Score	32
By ancient prophecies.	Wee the spirits.
If these be they.	Greatness clogg'd.
If so your goodness.	Cease to languish.
We come to sing.	While thus we bow.
What flatt'ring noise.	You who at the altar.
Begon curs'd Feinds.	All dismal sounds.
I attempt from Love's sickness. Treble voice part only	580
The same for Harpsichord (unfinished)	580
Treble voice	389
I come to sing. Treble voice part only	580
The same for Harpsichord	580
Seek not to know. Treble voice, Basso and Hautboy.	
Score without Symphonies	363
Hautboy and Basso only, with Symphonies	469-70
Their looks are such. Treble voice part only	580
They tell us. Treble voice parts only	360, 580
Hornpipe, arranged for Harpsichord	580
King Arthur. Overture. Score	3
Come Shepherds. Vo. 1 and 2 and Basso parts	363
Fairest Isle. Treble only without words	1114
Shepherd leave decoying. Fragment of 1 Treble only	960
Sound a parley	363
Married Beau. Overture. Score	3
Mock Marriage. 'Twas within a furlong of Edinburgh town.	
Treble voice only	580
Oedipus. Choruses, &c., in Score	32
Hear ye sullen powers.	
Musick for awhile.	
Come away: and, Laius hear.	
Old Batchelor. Overture. Score	3
Oroonoko. Celemene pray tell me. Treble voice only	389
Princess of Persia. See Distress'd Innocence.	
Rival Sisters. Take not a woman's anger ill. Treble voice only	580
Tempest. Dear pretty youth. Treble voice parts only	580, 960
Timon of Athens. Choruses in Score	32
Who can resist; and, Come let us agree.	
Overture and nine tunes. Bass only	482
Trumpet overture. Trumpet part only	1128
Tyrannick Love. Ah how sweet. Treble voice part only	580

PURCELL (Henry)—*continued.*

Virtuous Wife. Overture. Score	3
Overture and 8 Tunes. Va. and Basso only	351-2
(The second of these is not in <i>Ayres for the Theatre</i> , 1697.)	
Thirty tunes in Score from <i>Ayres for the Theatre</i> , 1697	620

SONGS, &C.

Alas how barbarous. Duett for Treble and Bass. Score	23
(Cf. B.M. Add. MS. 33234.)	
From silent Shades. <i>Orph. Brit.</i> , Bk. I. Treble Solo	350
Lovely Albina. <i>Orph. Brit.</i> , Bk. I. Treble voice part only	580
Sum up all the delights. Catch. Fragment of Bass only	358
Urge me no more. Treble Solo	350
Who can behold Florella's charms. <i>Deliciæ Musicæ</i> , 1695. Treble voice only	389, 580

INSTRUMENTAL MUSIC.

Overture and 8 Tunes for strings. Va. and Basso only	351-2
Twelve Sonatas of 3 parts in Score	39
(From the Set printed in 1683.)	
The same in Score	1174
Three 4 part Sonatas in Score	3
(Nos. 7, 8, and 9 of the Set printed in 1697.)	
No. 9 of the same (unfinished). Score	620
No. 10 of the same. Score	620
Fantazia of 5 parts upon one note. Score	620
(The autograph of this is B.M. Add. MS. 30930.)	

HARPSICHORD MUSIC.

Saraband from Suite V of <i>A Choice Collection</i> , 1696. <i>Squire</i> , p. 15	46
Ground in Gamut. <i>Squire</i> , p. 33	46
Ground in C mi. <i>Squire</i> , p. 39	1177
(Followed by an unnamed movement in triple time also in C mi. ? by Purcell.)	
Prelude, Allmand, and Corant in G. Suite III of <i>A Choice Collection</i> . <i>Squire</i> , pp. 6 to 9	1177
Lesson in A mi. <i>Squire</i> , p. 35	1177
Air in C. <i>Squire</i> , p. 33	1176, 1179
Piece in E mi., not in <i>Squire</i>	1179
Voluntary. <i>Squire</i> , p. 35	1179
(Possibly some other Harpsichord pieces in these MSS. may be Purcell's.)	

PURCELL (Thomas). Gent. of the Chapel Royal, 1660; died 1682. Uncle to Henry Purcell.

Single chant in G. Score	48
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PURCELL (Thomas)—*continued.*

Single Chant in G mi. Ascribed to Thomas Purcell or P. Humphries

1226

Ascribed to Mr. Purcell

1229

Single chant in A

1229

PUTTI ().

Minuet by Sig^r. Putti. Violin part only

1111

PYSING (William). Perhaps the same who was Lay Clerk of Canterbury Cathedral from as early as 1635 till his death in 1683-4.

The Lord heare thee. V. A.

61-6

QUAGLIA (Giovanni Battista). Organist of Sta. Maria Maggiore, Bergamo ; fl. the 2nd half of the 17th century. (*Eitner.*)

Laudate pueri. Motet for 3 voices, with instrumental parts.

Score

1110

QUINTIANI (Lucrezio), of Cremona. A Cistercian monk of the end of the 16th century. (*Eitner.*)

Two Madrigals, a 5. Dolce esca, Pt. I.; Dolce d'ogni, Pt. II. Sep.

510-4

RADCLIFFE (John).

Eight Chants

1226

RAMSAY (Robert). Mus. Bac. Organist of Trin. Coll., Cambridge, 1628-44.

In guilty night. Dialogue for Tr. and Tenor with Basso. Score

18

RANDALL (John). 1715-99. Mus. Doc.; Professor of Music in the University of Cambridge.

Service in D. Te D., Jub., Mag., N. Dim. Organ part

1227

Evening Service in G. Mag. and N. Dim. Organ part

1227

Double Chant in D

1226

RAVENSCROFT (Thomas). Mus. Bac.; published between 1609 and 1621.

Four Anthems, a 5, wanting Bass

56-60

In Thee oh Lord. V. A.

Oh let me heare. V. A.

Oh wofull ruines. Full.

This is the day when. V. A.

REDFORD (John). Organist and Master of the Children at St. Paul's in the 1st half of the 16th century.

Vestri precincti. Motet a 6, wanting Tenor Book

979-83

Voluntary for Organ

1034

Organ pieces named 'Agnus', 'Miserere' (two pieces), 'Anguelare fundamentum', 'Veni Redemptor'

371

REGGIO (Pietro). Born at Genoa ; settled at Oxford, 1677 ; died, 1685. He published a volume of songs in 1680, from which some of the following are taken.

Miserere mei. Motet for 2 Trebles and Bass. Scores 43, 48

[The 3 following are attributed to Reggio in B.M. Catalogue (Add. MS. 31440), but the reasons are not conclusive :—

Cum complerentur. a 4. Basso only 880

Jesu dulcissime. a 4. Basso only 880

Nigra sum sed formosa. a 4. Basso only 880]

SONGS.

Beyond the Art of any Cure. Treble Solo 1173

[Cast Clarissa cast that glass away. Treble Solo 1173

(Without composer's name, but in a collection of Reggio's songs, to whom it probably belongs.)]

Counsel. Gently, ah gently Madam. Treble Solo : printed 1680. 1173

Gold. A mighty pain to love it is. Treble Solo : printed 1680 46

The Judgement. Wake sleeping ones. Treble Solo 1173

Wanting last page 865

Know Celia since. Treble Solo 17

Quando l'alma. For Tr. and Bass : printed 1680 17

The Swallow. Foolish Prater : printed 1680 46

ROBERTS (John).

Saraband for Harpsichord 1003

Almain, unnamed piece and Jigg for Harpsichord 1177

Coranto and unnamed piece for Harpsichord 1236

ROBINSON (John). Organist of Westminster Abbey, 1727-62.

Double Chant in D 1226

ROGERS (Benjamin). 1614-98. Organist of Magdalen College, Oxford, 1664-85 ; Mus. Doc. 1669.

Service in D. *Boyce*, &c. Te D., Jub., Ky., Creed, Mag., N. Dim. Score 41

The same, with Sanctus. Bass only 1012

The same, with Sanctus. Organ parts 1225, 1231

The same, without Creed. Short Score 46

The same, without Mag. and N. Dim. Tenor only 440

Evening Service in G. Mag. and N. Dim. 1666. Printed by *Rimbault* under the name of Peter Rogers. Bass only 1012

Organ part 1227

Evening short service altogether in A re key. a 4. *Rimbault*.

Autograph Score, 1684. Mag. and N. Dim. 21

Te Deum patrem colimus. a 4. 'This hymn is song every day in Magdalen College Hall, Oxon, Dinner, and Supper, throught

ROGERS (Benjamin)—*continued.*

- the yeare, for the after Grace, by the Chaplains, Clerks, and
Choristers there.' Autograph Score, 1685 21
- Behold now praise. *Boyce.* Bass only 1012
- Organ parts 1230, 1235
- Bow down thine ear. V. A. Autograph Score, 1677, February 13. 21
- How long. *Cope.* Bass only 1012
- Organ part 1235
- I beheld and lo. 'Hymnus Apocalypticus.' V. A. Autograph
Score, 1678 21
- I will magnify thee. V. A. Tr. 1 and 2, A. T. B., Verse and
Chos. 623-5
- O pray for the peace. F. A. a 4. *Cope.* Score 11
- Bass only 1012
- Organ parts 1230, 1235
- O that the salvation. a 4. *Cope.* Autograph Score, 1684 21
- Rejoice in the Lord. Bass only 1012
- Teach me O Lord. *Boyce.* Organ part 1228

INSTRUMENTAL MUSIC.

- Preludium, Aire, Aire, Eccho, Saraband, 'Windsor Chase,' in D ma.
(and perhaps the following, Aire, Corant, and Saraband in D ma.).
Bass only 1011
- Corant, Corant (La sedois), Sarabrand, unnamed piece, Corant,
Sarabrand, Gigue, for Harpsichord 1236
- ROGIER ().
- Onse Vader in Hemel-ryck, for Lute 1014
- RORE (Cipriano de). *c.* 1516-65. Chapel Master of St. Mark's,
Venice, and of Parma.
- Two fancies in 5 parts. Sep. 372-6
- ROSENMÜLLER (Johann). Born *c.* 1619. Organist at Leipzig,
1651-5. Capellmeister at Wolfenbüttel, 1674-84.
- Miserere mei. Motet for 3 voices with accompt. for 2 violins.
Score 764
- Bass voice and Organo 687
- Turris fortissima. Motet for 3 Trebles, with accompt. for 2 Fagotti
and Organo. Score without words 764
- ROSLINGRAVE (Daniel). Organist successively of Gloucester, Win-
chester, Salisbury, and St. Patrick's, Dublin. Died 1727.
- Lord thou art become. F. Anthem for 5 voices. Score 1215
- ROSSETER (Philip). Lutenist. Published *A Booke of Ayres*, 1601;
Lessons for Consort, 1609. Died 1623.
- Sweete come againe. Treble voice and Bass. From *Ayres*, 1601
439

ROSSI (Luigi). Born at Naples. Died 1653.

MOTETS.

Domine cinque talenta. a 4. (S. S. B. B.)	Score	83
Exulta, jubila. a 2. (S. S.)	Score	83
Peccantem me. a 3. (T. T. T.)	Score	83
Summi regis. a 2. (S. S.)	Score	83

CANTATAS, &C., FOR TREBLE SOLO, UNLESS OTHERWISE STATED.

A chi lasso	17, 350
Adorate mie catene	947
Al far del dì. a 3 (S. S. T.)	996
Amanti ardire. a 3 (S. A. B.)	377, 996
Amanti piangete	951
Amor, se devo. a 2 (S. A.)	377, 996
Ancor vive una	947
Anime voi che	350, 950
A piu sventure	947
A te mio core. a 2 (S. A.)	996
C'è altra pena	948
Che sventura	949
Con incerta speranza	949
Con rauco mormorio	951
Cor dolente. a 4 (S. A. T. B.)	996
Credei col gir lontano	946
Datemi pace. a 2 (S. S.)	996
Deh perche. a 3 (S. A. B.)	996
Del silentio	952

(Printed in *The Musical Antiquary*, July 1911.)

Di desir. a 3 (S. A. B.)	996
Dite o cieli. a 2 (S. and B.)	377
Dolenti pensier. a 3 (S. A. B.)	996
E che cantar	949
Erminia sventurata (here attributed to Carissimi, but see <i>Wotquenne</i>)	946
E si crede	951
Fanciulla son io	17
Ferma il piè	946
Filli mia	947
Fra le pene	947
Furie d'Averno	946
Gionto il fatale dì	950
Hor ch'in notturna. a 3 (S. A. B.)	996
Hor che fra l'ombre. a 4 (S. S. S. B.)	996
Hor che l'oscura	946
Ho voto di non	947
Il contento. a 2 (S. S.)	996

ROSSI (Luigi)—*continued.*

Il mio core	951
Indovinala mio core	949
Ingordo human	998
In questo duro. a 3 (S. S. B.)	996
In solitario speco	998
Languia Filen	950
La perfida	946
Lasso benche. a 3 (S. A. B.)	377, 996
Lo piangea	948
Mai lo diro	949
Mani alteri e divine	17
Mio cor. a 3 (S. S. T.)	998
Mio core impara. a 3 (S. A. B.)	996
Mortale che pensi. a 3 (S. S. A.)	996
Nel dì ch'al Padre	998
Non cantar. a 2 (S. B.)	996
Non c'è che dire	949
Non fia mai	952
Non si parli	951
Occhi ardenti	949
Occhi belli	949
O che humore	951
O cieli pietà. a 2 (S. S.)	377, 996
O dura piu	950
Ombre fuggite	950
Passati contenti	946
Pender non prima	998
Pene che volete. a 2 (S. B.)	377, 996
Piangea l'aurora. a 3 (S. S. B.)	996
Pieta spietati. a 2 (S. B.)	377
Poi che il lido	946
Poiche manco. a 2 (S. S.)	996
Porto d'ascese	951
[Presso un ruscel. See <i>Carissimi.</i>]	
[Pur che lo sappi. See <i>Carlo del Violino.</i>]	996
Pur è ver. a 4 (S. S. S. B.)	996
Quando io credo. a 3 (S. A. B.)	949
Querelatevi	996
Queste dure catene. a 2 (S. B.)	996
Risolvetevi. a 2 (S. A.)	951
Se barbari	952
Se peni tuo danno	949
Si tocchi tamburro (<i>Palazzo Incantato</i>)	949
Si v'ingannate	946
So ben io	
[Soccorretevi. See <i>Carissimi.</i>]	996
Soffrirei con lieto. a 2 (S. and B.)	

ROSSI (Luigi)—*continued*.

Sotto l'ombra	998
Spiega un volo. a 2 (S. and B.)	998
Sulla base	951
Tanto non	951
Torna indietro	998
Tu giuri. a 2 (S. B.)	998
Tu parti core. a 3 (S. A. B.)	996
Tu sarai sempre. a 2 (S. S.)	377
Tutto cinto di ferro. 'Lo sdegno smargiasso.'	998
Udite amanti. a 3 (S. S. S.)	996
Voi mi dite	952
Vorrei scoprirvi. a 2 (S. S.)	377

ROVETTA (Giovanni). Born at Venice; Chapel Master to the Venetian Republic. Died 1668.

Six Madrigals from *Madrigali Concertati*, 1629.

Chi vuol haver felice. 2 Sopranos	14
Credetel voi che non sentite. a 4 (S. A. T. B.)	14
Io mi sento morir. 2 Sopranos	621
Quante volte giurai. a 3 (T. B. B.)	623-6
Sì mi dicesti. a 3 (T. T. B.)	623-6
Udite amanti meraviglia. a 4 (S. A. T. B.)	14

Ten Motets from *Gemma Musicalis*, 1649. Score

Alma Redemptoris. A. T. B.	8
Ave Regina. T. T. B.	
Confitemini Domino. A. T. B.	
Domine in virtute. T. T. B.	
Dulcis Christe. A. T. B.	
Ego sum Resurrectio. A. T. B.	
Ego sum qui sum. T. T. B.	
O gloriosa domina. T. T. B.	
Regina cœli. A. T. B.	
Surgamus ergo. A. T. B.	

RUFFO (Vincenzo), of Verona. Maestro di Cappella at Verona, 1554; Milan, 1563; Pistoia, 1574; Milan, 1580.

O who regards. a 3 (S. A. T.)	1074-7
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SAMBONIER. (See *Chambonnières*.)

SANCES (Giovanni Felice). 1600-79. Born at Rome. Kapellmeister at Vienna from 1669.

Twenty Motetts from *Motetti*, 1638.

Ardet cor meum. Sopr. Solo. Scores	43, 48, 49
Audite me divini fructus. Bass Solo. Scores	43, 48, 1151
Conditor celi. Tenor Solo. Score	49

SANCES (Giovanni Felice)—*continued*.

Deus in adjutorium. S. and Bass.

Scores 43 (beginning only), 49, 1178

Sep. 623-6

Domine ne memineris. Two Sopranos. Score 49, 1178

Sep. 623-6

Dulcis amor. Bass Solo. Scores 43, 48, 1151

Judica me. Two Sopranos. Scores 49, 1178

Sep. 623-6

Lætamini in Domino. Soprano Solo. Scores 43, 48, 49

Laudemus viros. Two Tenors. Scores 49, 1178

Magnificemus. S. S. Bass. Sep. 623-6

O crux benedicta. A. T. B. Sep. 623-6

O Domine guttæ. A. T. B. Sep. 623-6

O Jesu mi dulcissime. S. S. A. B. Sep. 623-6

Bass only 880

O quam speciosa. Alto Solo. Score 49

Plagæ Tuæ. A. T. B. Sep. 623-6

Psallite Domino. Two Sopranos. Sep. 623-6

Quemadmodum desiderat. Alto Solo. Score 49

Solvatur lingua. Tenor Solo. Score 49

Tota pulchra es. Alto and Tenor. Scores 49, 1178

Sep. 623-6

Vulnerasti cor. S. and Tenor. Sep. 623-6

SAVAGE ().

Single Chant in C 1226

SAVERY (John).

Te D. and Jub. in C. Organ and voice parts. (Tr. A. T. B., Dec. and Cant.) Sep. 1202

Teach me O Lord. V. A. Organ and voice parts. (Tr. A. T. B., Dec. and Cant.) Sep. 1202

SAVILE (Jeremy). Of the middle of the 17th century.

Fa la, without words. Tr. and B. only 598

SAVIONI (Mario), of Rome. Singer in the Papal Choir from 1642.

Published in 1660, 1676, &c.

Ten Cantatas for Soprano Solo 998

Augellin che non.

Entro lo spatio.

Fuora del mio Regno.

Il tuo sonno.

Io pur ti dissi.

Maggio torna.

Ohimè Madre.

Oue scorre.

Se l'amar.

Volete altro.

SCARLATTI (Alessandro). 1659-1725.

OPERAS (I). Scores.

Il Flavio Cuniberto. Vocal and Instrumental parts.	Score	989
Gerone Tiranno di Siracusa, 1692. MS. written 1693.	Score	990
La Teodora Augusta.	Score	991

OPERAS (II). SEPARATE SONGS.

L'Aldimiro ovvero Favore per Favore, 1687.

Songs arranged for Soprano Solo with Basso. 955

Chi l'alma m' ha tolta (also in 954). (Cf. B.M. Add. MS. 31506.)

Due vaghe pupille (also in 954). (Cf. B.M. Add. MS. 31506.)

Io non so se potrai fingere. Printed in *Thirty-six Arietta's*.

c. 1753.

Se di Tisbe hauro la sorte. (Cf. B.M. Add. MS. 31506.)

Voglio amar chi mi disprezza. (Cf. B.M. Harley, 1265.)

Printed in *Thirty-six Arietta's*.

[The following are found in the libretto of *L'Aldimiro*, but no complete score of the music seems to exist with which to collate them 955

Amor vuole così.

Chi t'intende O nume alato.

Del tuo cor tempri le pene.

È fanciullo il Dio.

È uanto crudele d'un alma.

Fantasmî orribili di gelosia.

Foglio lieve in cui (also in 954).

Forti Heroi la cui fè sol.

Fù guerriero.

Impiagami, tormentami (also in 954).

Piante voi.

Questa destra che maestra (also in 954).

Se il ciel vi concedesse.

Se pena s'inventa che avanzi.

Se tû credi che verace.

Sentirsi lo dare è un gusto.

Spade ultrici.

Spirto eccelso il cui valore (also in 954).

Tanto basti per farmi morire (also in 954).

Tra le straggi e le contese.

Un alma che amando.

Un vizzo, un guardo (also in 954).]

Dal Male il Bene, 1687. Songs arranged for Soprano Solo and Basso: collated with the Berlin Score.

Apri le luci amanti. (Printed in *Thirty-six Arietta's*) 955

La gioia verace favella nel cor. (Cf. B.M. Harley, 1265) 955

SCARLATTI (Alessandro)—*continued.*

S' Ape amante io giungo à suggere 954
(Originally Tenor Aria in B \flat .)

Tu ferito da miei sguardi 955

[A setting of the words 'Diro il ver ma diro poco', found in the libretto, is not identical with the setting in the Berlin MS.]

Il Pompeo. 1683-4-8. Two Songs arranged for Soprano Solo with Basso 955

Lusingami speranza (also in 954).

Tormentosa gelosia.

Gli Equivoci in Amore ovvero La Rosaura 1690.

Non dar piu pene O caro, arranged for Soprano Solo with Basso. (Cf. B.M. Add. MS. 31506) 954

[The following songs are found in the libretto of *Flavio*, 1688, but none of the music is known to exist elsewhere, with which to collate them.

Nineteen Songs arranged for Soprano Solo and Basso 957

Ad altri in braccio.

Al mormorio del pianto.

Ardo penando.

Chi l'impero hà su gl'affetti.

Chi vuole innamorarsi.

Così mi basta per non morir.

E in dubbio il core s'un bacio.

In amor son fortunata.

In quel volto.

Mio cor che sarà con l'arco.

Non so amar chi non mi piace.

Nò, non viver penando.

Ogni stella ch' in Ciel ruota.

Partite, abbandonatemi.

Risorta la speme.

Scherza, ride, festeggia sì.

Se nel soglio io poso il piè.

Spera mio cor chi sa.

Vengo a voi piaggie latine.]

[The following songs are found in the libretto of *La Rosmene ovvero L'Infedeltà Fedele*, 1688.

Ten songs from *Rosmene* arranged for Soprano Solo with Basso

957

Amare è fingere di non amar.

Col freddo tuo velen ritorna.

Come cede la porpora all' oro.

Fiumicel ch' hor presto hor lento.

Lampo d'or che in istante.

O quanto hai da soffrir.

Perche amor vedea languire.

Se misero oggetto d'affanni.

SCARLATTI (Alessandro)—*continued.*

Son ferito e tu sei quell' arciera.

Spoglia esangue in marmi.

Four songs from *Rosmene* arranged for Soprano Solo with Basso

954

Amor seconda il bel desir.

Di morir già non pauenta.

Già che Amor non fu bastante.

Se versasti da tuoi lumi.]

Serenata. 'Venere, Adone, Amore.' *Serenata.* a 3 v. con
strom^{ti} e due Trombe. Score 992

CANTATAS, ARIETTAS, &c., FOR SOPRANO SOLO.

A voi che l'accendeste. (*Dent*) 993Al fine ò Clori amata. (*Dent*) 993Aure, io son. (*Dent*) 993

Come potesti 993

Deh per mercè. (*Dent*) 993

[This Cantata is elsewhere ascribed to Astorga.]

Dov' è Filli 993

Lontan' dal idol mio. (*Dent*) 993Reggie Paludi, addio. (*Dent*) 958Tanto strano. (*Dent*) 993

[Cara e dolce libertà, 958, is printed as Scarlatti's in *Thirty-six Arietta's*, London, c. 1753. It is printed as Cesti's by Pignani in 1679 and should be assigned to him. A version of it as a Duet is printed by Hawkins, 1776 (IV, 94) as Cesti's.]

SEVERO DA LUCCA (Antonio), fl. at the end of the 17th century.

CANTATAS FOR SOPRANO SOLO.

Desiri partite 956

Pensieri tacete 956

Senti pur l'alma 956

Sù la spiaggia 956

Vieni ò mia cara 954, 956

SHENTON (Richard).

Cantate Domino and Deus Misereatur in D, Organ part 1231

SHEPHERD or SHEPPERDE (John). Magister Choristarum and Organist at Magdalen College, Oxford, 1542. Supplicated for the Degree of Mus. Doc. 1554. He is here called 'of the Chappelle,' an appointment not recorded elsewhere. (See 979-83.)

O God be mercifull vnto us. a 4. Organ part. 6

MOTETS. &c. (The set 979-83 is imperfect, wanting the Tenor Book.)

Adesto nunc. a 6. Sep. 979-83

Beata quoque. a 5. 979-83

SHEPHERD or SHEPPERDE (John)—*continued*.

Beati omnes. a 5	979-83
Beatus auctor. a 8	979-83
Cetus omnes. a 5	979-83
Confitebor tibi. a 5	979-83
Cor vestrum (2 settings). a 6	979-83
Deo nostro. a 5, 'for men'. Entered twice	979-83
(As the parts are interchanged, this motet is complete.)	
Deus misereatur. a 5	979-83
Dilectissima. a 6	979-83
Esurientes implevit. a 5. (From a Magnificat.) Burney. Sep. 184-8	979-83
Et insulæ munera offerent. a 6	979-83
Fecerunt unanimes. a 5	979-83
Funde preces. a 5	979-83
Hec dies quam. a 6	979-83
Hic nempe mundi (2 settings). a 5	979-83
Hierusalem. a 6	979-83
Ibant magi. a 6	979-83
Ignis vibrante. a 7	979-83
In perpetuum. a 5	979-83
Judica me. a 5	45
Laudes Deo for 2 Tenors	979-83
Media vita. a 6	979-83
Noctis recolitur. a 8	979-83
Procedens a throno. a 5	979-83
Procedens a throno. a 6	45
Quia fecit mihi. a 4. (From a Magnificat)	979-83
Sabbatum Maria (2 settings). a 6	979-83
Salva nos (2 settings). a 7	979-83
Scandens tribunal. a 5	45
Sicut erat. a 3. (Probably from Magnificat)	45
Sicut locutus. a 4. (From a Magnificat)	979-83
Solemnis urgebat. a 6	979-83
Sumens illud. a 6	979-83
Te celorum (2 settings). a 6	979-83
Te eternum. a 6. (From a Te Deum)	979-83
Tu fabricator. a 6	979-83
Tui precatus. a 6	979-83
Verbum caro. a 6	979-83
Virgo cunctas. a 6	979-83

SHERLY ().

439

Pavin and Gallard for Lute

SIMMES (William). Of the early 17th century.

56-60

Awake fond thoughts. a 6 (wanting Bass)

56-60

Rise oh my soule. V. A. a 5 (wanting Bass)

716-20

Seven Phantazias. a 5 (Nos. 34-40). Sep.

67

The last of these (No. 40) for Organ

SIMONE (Pier). Late 17th century.

Dimmi O Ciel. Aria for Treble Solo 956

SIMPSON or SYMPSON (Christopher). A 17th-century viol player, and writer on music. Died 1669.

Bass part of 26 pieces in suites, against the last of which is Mr. Sympton's name 1021

Treble part of 21 pieces, against the last of which is Mr. Sympton's name 1027

(Probably all are by Simpson.)

Two Grounds in C for instruments. Bass and Ground only 1183

SMITH (Robert). Said to have been one of Capt. Cooke's first set of Chapel Royal boys, 1660. Words of Anthems by him are in *Clifford*. A Robert Smyth was Musician in Ordinary for the Lute, 1673, till his death in 1675. (See *The King's Musick*.)

O Time thy wings. A Dialoug between Philander, Time, and Death. a 3. Score 23

INSTRUMENTAL MUSIC.

Four short pieces in B \flat . Treble and Bass 90-1

Seven tunes for violin. Treble only 362

Eleven tunes (or perhaps sets of tunes). Treble only 361

Sixty-one pieces for 2 Violins and Bass, wanting 1st violin, including 50 unnamed pieces, 2 Gavots, 1 Almaine, 5 Corantoes, 1 Jigg, 1 Saraband, and 1 Ground 1025-7

Brawls, &c., for strings, including 1183

(i) Ground in B \flat . (also in 1025-7) for 2 Violins and Bass.

(ii) Chaconne in B \flat . 1 Violin only.

(iii) 'Mr. Rob. Smith's Brawls in De sol re.' 5 Tunes (3 in D ma., 2 in C ma.) for 2 Violins and Bass.

(iv) Tunes 'made in Oxford'. 1 Violin only, of which 3 are in F ma. (including Minett and Jigg) and 3 in A ma.

(v) 'Mr. Smith in C fa utt', 6 tunes; and 2 in D mi. for 1 and 2 Violins, Va., and Bass. The 2 Violin and Va. parts wanting for No. 5 in C.

(vi) Four tunes in G mi. and 2 in B \flat for 1 and 2 Violins, Va. and Bass.

Piece for Harpsichord 1003

SMITH () ? Robert.

Two single Chants. a 4. Score 48

SORIANO (Francesco). Born at Rome, 1549. Chapel Master in several churches at Rome; head of the Choir of St. Peter's, 1603. Died about 1621.

Ye prysenors poore lifte up your hartes. a 3. 1074-7

SOUPER ().

Double Chant in A 1226

SPENCER (J.)

Two Double Chants

1226

SPENCER (William). His name is on the fly-leaf of 361, as owner (?).

One tune for Violin. Treble only

362

Perhaps William Spencer is the 'W. Sp.', whose name is given as composer to songs from Charles Davenant's *Circe*. Treble and Bass instrumental parts only

90-1

Come every Demon.

Lovers who to their.

['Last night when all the Village slept' (Bass only) may also be from *Circe*, and the following which have no composer's initials (Bass only):

Young Phaon.

Maids in wishes.

Piece without words.]

SPONTANO (Bartolomeo). Probably Spontoni is intended. Chapel Master of the Cathedral of Verona. Died after 1588.

O my sad soule. 2 parts only

740 and 742

SPORTONINO ? (Marc'Antonio). If this name is correctly deciphered, it is otherwise unknown.

Doue uai pensier. Cantata for Soprano

946

Pensier che uoi. Cantata for Soprano

951

STAGGINS (Nicholas). Mus. Doc. Master of the King's Band, 1682; first Professor of Music at Cambridge. Died 1705.

Two tunes for violin. Treble only

361

One tune for violin. Treble only

362

STANLEY (Charles John). Mus. Bac. Born 1713. A distinguished blind Organist. Master of the King's Band, 1779. Died 1786.

My strength. V. A. Organ part in D

1233

Fragment of opening solo transposed to F

22

STOKES (Thomas).

The Stocking. Cantata, begins 'Sylvia whose eyes'. (Printed in the 18th century.)

1111

STONARD (William). Mus. Bac. Oxon., 1608. Organist at Christ Church. Died 1630.

Magnificat and Nunc Dimittis in D. Organ part

1227

STONE (John).

'Hye Landers March' for Harpsichord

1175

STRABRIDGE (John). A 16th-century writer.

Sabatum Maria. Motet a 5 (wanting Tenor Book)

979-83

STRADELLA (Alessandro). Born about 1645. Died 1682.

MOTET.

Benedictus Dominus. a 2. (S. A.). Score 1206

CANTATAS.

Ardo, sospiro. a 2. (S. B.) 997

Chi hauesse. Soprano Solo 948

Da Filinda. Soprano Solo 948

Figli del mio cordoglio. Sopr. Solo 952

Fulmini quanto. a 2. (S. B.) 997

La ragion m'assicura. a 2. (S. B.), with Instruments. Score 48

Quando mai ui stancherete. Sopr. Solo 952

Sopra un' eccelsa. Bass solo 48

(Elsewhere called *Il Nerone*. Printed by Lonsdale, edited by Molique.)

STRIGGIO (Alessandro). Born at Mantua about 1535; in the service of Cosmo de' Medici at Florence. Died at Mantua in 1587.

'Il Cicalaméto di Donne.' a 7 1155-61

Pt. I. Nella uaga stagion. a 4. | Pt. III. Ho udito. a 7.

Pt. II. Bvon giorno belle | Pt. IV. Il Gentilhuom. a 7.

donne. a 7. | Pt. V. Orsu stendiamo. a 7.

From *Il Cicalamento delle Donne al Bucato, et la Caccia di Alessandro Striggio* [&c.], Venice, 1567.

STROGERS (Nicholas) or Strowgers.

Esurientes implevit. a 3. (S. S. B.) } 45

Sicut locutus est. a 2. (S. B.) }

(Fragments of a Magnificat.)

Non me vincat. a 5 984-8

Service. a 4. *Barnard*. Venite (Bass only), Te D., Ben., Ky.,

Creed, Magn., and N. Dim. Organ part 1001

Without Venite. Score, without words 1002

Organ part 6

Te D., Ben., Mag., and N. Dim. only. Organ 1227

A doleful deadly pang. Soprano Solo, with accompt. for instruments.

a 5. Sep. 984-8

Three In Nomine's. a 5. Sep. 984-8

Two In Nomine's and a piece 'vpon ut re my fa soul la' for Organ

371

(The name is difficult to read against the 2 In Nomine's, and is not certain.)

STROUD (Charles). Born about 1705. Child of Chapel Royal; Organist of Whitehall Chapel. Died 1726.

Hear my prayer O Lord. *Page*. A. T. B. only. Sep. 1220-4

Organ part 1229

STUBBS (Simon). A contributor to Ravenscroft's *Psalter*, 1621.

Father of Love. a 5. Bass wanting 56-60

SWEELINCK (Jan Pieterszoon). Born 1562. Organist at Amsterdam.
Died 1621.

Fantasia aſs discantus super vt re mi fa sol la 1113

The end part (wanting beginning) also in 1003

(This is printed on p. 25 of the Organ music, vol. i of the
Collected Works; also found in the *Fitzwilliam Virginal Book*,
ii. 26.)

TALLIS (Thomas). 'Organiste of the queenes chappelle.' 'Mortuus
est 23 Nouembris. 1585. Sepultus Grenouici in Choro Ecclesiæ
parochialis,' is written in 984-8. An earlier entry in the same
set is:—'Talis es et tantus Tallisi musicus, vt si fata senē auferrent
musica muta foret'; also elsewhere:—'Tallisius magno dignus
honore senex.'

MOTETS, &c.

(The set 979-83 wants the Tenor Book. The Motets marked
with an asterisk are printed in *Cantiones quæ ab argumento sacrae
vocantur* . . . 1575.)

Adesto nunc. a 5. 979-83

De lamentacione. a 5 979-83

Domine quis. a 5 979-83

*Facti sunt Nazaræi. a 5 984-8

Gaude gloriosa. a 6 979-83

The 3-part opening of the same

45

Hec deum celi. a 5 979-83

Incipit lamentacio. a 5 979-83

*In manus tuas. a 5. Score (unfinished), without words 10

Laudate Dominum. a 5 979-83

Magnificat (*Et exultauit*). a 5 979-83

Miraculum videte. a 6 979-83

*O sacrum convivium. a 5 984-8

(See *I call and cry*.)

O salutaris. a 5 984-8

Quidam fecit. a 6 979-83

*Sabbatum dum transisset. a 5 979-83

*Saluator mundi. a 5 984-8, 10

*Saluator mundi. a 5 (another) 984-8, 10

Salve intemerata. a 5 979-83

Solemnis urgebat. a 5 979-83

Tu fabricator. a 5 979-83

Variis linguis. a 7 979-83

[A 'Sabbatum Maria' is ascribed to 'Tallis alias Johnson' in
the Tenor book with the plain song part, 987. In 984 and 985,
to Johnson (I), q. v.]

TALLIS (Thomas)—*continued.*

SERVICES, &c.

Morning and Evening Service. 'First Service.' a 4. <i>Barnard, Boyce, &c.</i> Te D., Btus., Ky., Creed, Mag., N. Dim. Score	1002
Short Score without words	525
Tenor voice only	440
Organ	437, 438, 1001
The same with Sanctus inserted on slips. Sep. A. T. B. only	1220-4
The same with Sanctus. Organ parts	88, 1231
The same with Venite and Offertory Sentence, 'Not every one.'	
Organ	6
Sanctus of same. Organ	437
Tenor only	440
The same. Unfinished Score (beginning of Te D. only)	9
Te Deum (F). a 5. Organ part	1001
Single Chant	1226
Preces and Psalms and Responses. <i>Barnard.</i> Sep. A. T. B.	
(Cant. and Dec.)	1220-4
Bass Decani only	1148
(The Psalms are :—	
(1) Ps. cxix. Second Part. Wher with all shall a young man.	
(2) Ps. cxix. Third part. O doe well unto thy servant.	
(3) Ps. cxix. Fourth part. My soul cleaueth.)	
(The Preces and Responses are in Jebb i, 141-2.)	
Preces and Responses. Organ part (without inner parts) as in	
Lowe's <i>Short Direction</i> , 1661	437
Preces with Venite, Responses, and Litany. a 4. Score	48
'Mr. Thomas Tallis his Litany-service, For men.'	
'No need of a second Countertenor, if there be boys to sing his part 8 notes higher.'	
(Jebb i, 21, 25.)	
Preces, Psalm tune, Responses, a 4; Litany, a 5. Score	9
(Jebb i, 33, 46.)	
Preces, Responses, Latter Suffrages and Litany. Single voice part	
	1015
Litany. a 5. Sep.	510-15
(Agrees in the main with 9, but not altogether.)	
Litany. Sep. A. (imperfect) T. B. only	1220-4
(Not in Jebb; agrees in the main with 9, but not in Alto voice.)	
Litany. Organ part.	88

ANTHEMS, &c.

All people that on earth. Full Anthem. Sep. A. T. B. only	1220-4
All people that on earth. For Aldrich's adaptation see under <i>Aldrich.</i>	

TALLIS (Thomas)—*continued.*

Blessed be thy name. a 5. <i>Barnard.</i> Organ	1001
(Adapted from <i>Mihi autem nimis</i> in <i>Cantiones</i> , 1575.)	
Come Holy Ghost. (Veni Creator). <i>Parish Choir.</i> Sep. A. and B. only	1220-4
Organ part	1229
Discumfit them O Lord. a 5. Organ	1001
(Adapted from <i>Absterge Domine</i> in <i>Cantiones</i> , 1575.)	
I call and cry. a 5. <i>Barnard, &c.</i> Sep. A. (imperfect), T. B. only	1220-4
Short Score without words	525
Score	11
Organ parts	6, 15, 47, 88, 1001, 1230, 1234
(Adapted from <i>O sacrum convivium</i> , q. v.)	
I look for the Lord. a 5. See under <i>Aldrich.</i>	
If ye love me. a 4. <i>Day</i> , 1560 and 1565, &c. Organ	6
O thou God allmightie. a 4. Organ	1001
Out from the depe. a 4. Organ	6
Teach me thy way. Organ	1001
With all our hearts. a 5. <i>Barnard.</i> Score	11
Short Score without words	525
Organ parts	47, 1230
(Adapted from <i>Salvator mundi</i> , No. I, q. v.)	

INSTRUMENTAL.

Two pieces for the Organ. 'Gloria tibi Trinitas ij parts on a rownd tyme'; and an unnamed piece.	371
Unnamed piece	1034

TAVERNER (John). 'Of cardinall wolsayes chappell who died at bostone and there lieth,' 'Homo memorabilis.' (Notes in 981 and 983.) Master of the Children of Cardinal College, Oxford. (N.B.—The set 979-83 is imperfect, wanting the Tenor Book.)

Mass. a 6. 'Gloria tibi Trinitas'	979-83
Te Deum. a 5.	979-83
Fragments of a Magnificat	45
Esurientes implevit. a 4.	
Et semini ejus. a 4.	
Quia fecit mihi. a 4.	
Sicut erat. a 3.	
Sicut locutus. a 3.	
Ave dei. a 5	979-83
Christe Jesu. a 5	979-83
Dum transisset. a 5	979-83, 984-8
Ecce mater. a 2	982
Gaude plurimum. a 5	979-83
Mater Christi. a 5	979-83

TAVERNER (John)—*continued*.

O splendor gloriæ. a 5	979-83
(The second part of this is by Dr Tye.)	
Sabbatum Maria. a 5	979-83
Traditum militibus. a 3	45

INSTRUMENTAL MUSIC.

Quemadmodum. a 6 (without words)	979-83
In Nomine for Organ	371

TAYLER or TAILER (). A 16th-century writer ; perhaps John Tayler, Master of the Children of Westminster. *c.* 1562.

Christus resurgens. a 6	984-8
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TAYLOR (C.). Perhaps Charles, who contributed to Henry Playford's *Theatre of Music* (1685).

Cantate Jehovæ for 2 Sopr. and Bass. Sep.	623-6
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TAYLOR (Daniel). There was a singing-man of Westminster of this name in 1625 (see *The King's Musick*). Buried April 1643 (*Westminster Abbey Registers*).

Sing wee merely. Anthem a 6. Bass part only	1219
Appollo did in musick's art. Alto voice part	1219

TAYLOR (Miss E.). Pupil of Crotch, Organist of Kingston. Seven chants

1143

TAYLOR (John). Son of Robert T., whom he succeeded as Musician for the Viols and Voices in 1637. (See *The King's Musick*.)

Aire ; Aire, Almaine and Serrabrand in C. Bass part only	1022
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TAYLOR (Robert). Musician for the Lutes and Voices to Charles I. Died 1637. (See *The King's Musick*.) Perhaps the same as Robert Tailour, who published *Fifti Select Psalms of David* in 1615.

Goe my flocke. Treble Solo	439
I never laid me down. Treble Solo	439
Two Almaines for Three Liero Violls. Sep.	725-8

TENAGLIA (Antonio Francesco). A Florentine, who lived in Rome : see *Eitner*.

Non diamo in barzellette. Soprano Solo	947
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THORNOWITZ (Henry).

Almande, Courante, Menuet, Air Amor, Air Cross, for Harpsichord	1142
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TOLLETT or TALLETT (perhaps Thomas).

Mr. Tallett's Tunes in the Play call'd *The Cheats, or the Canting Astrolleger*; for strings. a 4. Vo. 1 and 2, Va., Bass. Overture, Bore, Horn-Pipe, Scotch Tune, Aire, Entre, Jigg, Chacone. Sep. **944**

(Probably John Wilson's Comedy, *The Cheats*, written 1662.)

Mr. Tollett's Tunes. a 4. Va. and Bass parts only. (1) Overture and 6 tunes. (2) Overture and 9 tunes. Sep. **351-2**

TOLLIT (George). A George Tollet contributed to Playford's *Division Violin*, 1685. One of the name appears among the Dublin City Music in 1669. (See *Int. Mus. Ges., Sammelbände* 1909-10, p. 33.)

Tunes, &c., for Strings. a 4 (Vo. 1 and 2, Va., Bass) **1183**

(The name or initials of George Tollit appear on the pieces numbered 10, 12, 13, 18, 30; but others are probably by him.)

Ground in D for strings. Vo. 1 and Bass only **1183**

TOLLIT (Thomas). This name appears in the Dublin City Music in 1669, 1678, 1688. One of the King's musicians 1693 to 1696 (*The King's Musick*). Published (with John Lenton) *A Consort of Musick in three parts*, 1694; and wrote *Directions to play on the French Flageolet*.

Tunes for strings. a 4 (Vo. 1 and 2, Va. and Bass) **1183**

(The Va. part is missing to No. 28, and from 31 to end.)

The name or initials of Thomas Tollit appear on the pieces numbered 19, 20, 21, 22, 31, 38, 41, 50, 51, 55; but others are probably by him, as these pieces seem to be often arranged in suites.)

TOMASI (Biasio), of Comachio, in the Roman States, where he was organist in 1611 and 1615.

Motets, a 4, from *Motecta*, opus sextum, 1635. Basso continuo only **880**

Kyrie (Lettanie B. V.).

O Maria.

Quasi cedrus.

TOMKINS (Thomas). Mus. Bac., 1607; Organist of Worcester Cathedral and of the Chapel Royal, 1621. Died 1656.

Service in C. The First Service printed in *Musica Deo Sacra*, 1668.

Venite (T. and B. only). Sep. **1220-4**

Mag. and N. Dim. Organ part **88**

The same transposed into G. Te D., Btus., Mag., N. Dim., Ky., Creed. Organ part **437**

TOMKINS (Thomas)—*continued*.

- Service in D. a 4. The Second Service printed in *Musica Deo Sacra*. Te D., Jub., Ky., Creed, Mag., and N. Dim. Score
1002
The same, without Ky. and Creed. Organ part 1227

ANTHEMS.

Those marked * are printed in *Musica Deo Sacra*, 1668.

- *Above the stars. V. A. Sep. A. T. B. only 1220-4
*Blessed be the Lord. V. A. Sep. A. T. B. (1 and 2) only 1220-4
Deere Lord of life. a 6. Sep. 61-6
It is my well beloved's voice. a 6. Treble voice part only, incomplete 62
Know you not. 'Prince Henry his Funerall Anthem.' Cantus only 61
Organ part 702
Voice parts. Treble (unfinished), 698; Tenor 700
2 Contra Tenor (unfinished), 704; Bass 706
*O Lord let me know. V. A. Sep. A. T. B. only 1220-4
*Thou art my King. V. A. Sep. A. T. B. (1 and 2) only 1220-4
Organ part (2 versions) 6
Organ part 1001
*O pray for the peace. V. A. Sep. A. T. B. (1 and 2) only 1220-4
Four pieces for Virginal. Pavan, Almaïne, and two unnamed pieces (59 and 61) 1113
(The Pavan is found in *The Fitzwilliam Virginal Book*, ii, 51.)
- TRABATONE (Egidio). Organist of St. Vittore in Varese; fl. 1628-38.
Motets a 4 from *Concerti a 2, 3, e 4 Voci*, Libro Secondo, 1629.
Basso continuo only 880
Dicite nobis.
In celis hodie.
Kyrie eleison (Lit. B. V. Mariæ).
Lætis nunc mentibus.
Laudate Dominum.
Qui habitatis.

TRAVERS (John). Organist of the Chapel Royal. Died 1758.
Single Chant in E 1226, 1229

TRESURE (Jonas).

- Five pieces for Harpsichord 1236
(1 unnamed, 2 Courants, Courant 'variola', Ayre.)

TUCKER (Rev. William). Priest and Gent. of Chapel Royal, and Minor Canon and Precentor of Westminster, 1660. Died 1679

- O give thanks. a 5. Page. Short score, without words 525
Bass part only (twice entered, once 'false') 1012
Sep. parts. A. T. B. only 1220-4

TURNER (William). 1651-1740. Chorister of Ch. Ch. Oxford ; afterwards Child and Gentleman of the Chapel Royal. Mus. Doc. 1696.

Thus mortals must submit. Sopr. Solo. Printed in *Harmonia Sacra*, 1688 350

Air (Treble and Bass, without words) 1154

Sixteen Single Chants and one Double Chant 49

(The 16th is the single chant in A generally given to H. Purcell.)

Four Single Chants (3 of them are in 49 and one in 1229) 48

Two chants (one of which is Turner's First in 48) 1229

Two chants doubtfully ascribed to Turner 1226

(One is by Aldrich ; the other, 'alias Green', is printed as H. Purcell's by Hullah, and in the *Parish Choir*.)

TWIST (John). One of the Musicians in Ordinary for the Violin, 1671-87.

Twelve short pieces for instruments. 1 Violin part only 1183

TYE (Christopher). Mus. Doc. Organist of Ely. Died 1572/3.

MOTETS, &c.

(The Set 979-83 is imperfect, wanting the Tenor Book.)

Ad te clamamus exules. a 5 984-8

Ave caput. a 3. (Part of a longer work) 45

Cantate Domino. a 6 979-83

Et cum pro nobis. a 5. Pt. II of Taverner's *O Splendor gloriæ*, q. v. 979-83

Miserere mei Deus. a 5 979-83

Omnes gentes. a 5 984-8

Peccavimus. a 7 979-83

Quæsumus omnipotens. a 6 979-83

Quia fecit mihi. a 4. (From a Magnificat) 45

Tellus flumina. a 3. (Part of a longer work) 45

Unde nostris. a 4. (From a longer work) 45

ANTHEMS, &c.

Blessed are all they. a 4. Organ part 6

Christe rising. Pt. I } a 6. Sep., wanting Bass 56-60

Christe is risen. Pt. II }

Give almes. a 4. Organ part 88

Haste thee O God. a 4. Printed by *Barnard*, &c., as by Shepherd. Organ parts 6, 88

I lifte my hearte. a 5. *Barnard*. Sep., wanting Bass 56-60

I will exalt thee. Pt. I } a 4. *Barnard*, &c. Score 48

Sing unto the Lord. Pt. II }

Organ part 1230

TYE (Christopher)—*continued.*

O God be mercifull. a 4. <i>Barnard.</i>	Organ part	6
Save me O God. a 4.	Organ part	6
To Father Sonne and Holy Ghoste. a 5.	Sep., wanting Bass	56-60

INSTRUMENTAL MUSIC, IN NOMINES, &c.

Ascendo. a 5	984-8
In Nomine. a 5	984-8
Madonna. a 5	984-8
The same, for organ	371
Rubum quem. a 5	984-8

VALLET (Nicholas). A French lutenist; settled in Amsterdam about 1614.

Tanneken. a 2. (Instrumental piece)	1013-5
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VECCHI (Orazio), of Modena. Born *c.* 1551. Chapel Master at Modena, 1596. Died 1605

Clorinda. Madrigal a 5. Without words. Sep.	404-8
Score	2
Short scores	67, 436

(Clorind' hai vinto, from *Madrigali a cinque voci*, Libro primo, 1589.)

Do not tremble. Madrigal a 5, from Morley's <i>Collection</i> , 1598.	33
Score without words	

(Tremolauan le frondi, from *Madrigali*, 1589.)

The white delightful swanne. Madrigal a 5, from Yonge's <i>Musica Transalpina</i> , 1597.	33
Score, without words	

(Il bianco e dolce cigno, from *Madrigali*, 1589.)

VENOSA (Carlo Gesualdo, Prince of). Born in the middle of the 16th century; still living in 1613.

Madrigals a 5, from the Prince of Venosa's First Four Sets of 5-part Madrigals. Sep.	510-4
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(3) Ahi dispietata.	(1) Hai rotto e.
(1) All' apparir.	(3) Languisco e moro.
(2) Baci soaui.	(4) Mentre gira.
(1) Candida man.	(2) Mentre Madonna (Pt. I).
(1) Caro amoroso.	(2) Ahi troppo (Pt. II).
(1) Che sentir.	(4) Moro e mentre (Pt. I).
(3) Deh se già.	(4) Quando ed lui (Pt. II).
(3) Del bel de bei.	(1) Non mi togli il.
(3) Dolcissimo sospiro.	(4) Questa crudele.
(4) Ecco morirò (Pt. I).	(4) Sparge la morte.
(4) Ahi già mi discoloro (Pt. II).	

Madrigal a 5. Beltà poi ché.	From the 6th Set of Madrigals a 5.
Score, without words	21

VENOSA (Carlo Gesualdo, Prince of)—*continued.*

The Basso Continuo part of the Pr. of Venosa's 5-part Madrigals,
Books I, II, and IV. Without words 880

Book I.

Caro amoroso.	O mio soave ardore.
Ma se tal'.	Sento che nel.
Hai rotto, e.	Non è questa.
Se per lieve.	Ne tien face.
Che sentir.	Candida man.
In piu leggiadro.	Da l'odorate spoglie.
Se così dolc' è 'l.	E quell' Arpa.
Ma s'averrà.	Non mai non.
Se taccio.	All' apparir.
O com' è gran.	Non mi togli' il.

Book II.

Baci soavi.	O dolce mio.
Quant hà.	Tirsi morir.
Madonna io.	Frenò Tirsi.
Com' esser può.	Mentre mia.
Gel' hà Madonna.	Non mirare.
Mentre Madonna.	Questi leggiadri.
Ahi troppo.	Felice primavera.
Se da si nobil.	Danzan.
Amor pace.	Son si belle.
Si gioioso.	Bell' angioletta.

Book IV.

Luci serene.	Moro e mentre.
Tall' hor.	Quando di lui.
Io tacero.	Mentre gira.
In van dunque.	A voi mentre.
Che fai meco.	Ecco moriro.
Questa crudele.	Ahi già mi.
Hor ch' in gioia.	Arde il mio cor.
O sempre crud'.	Se chiudete.
Cor mio deh.	Il sol qual' hor.
Dunque non.	Volgi mia luce.
Sparge la morte.	

VENTURI (Stefano). Published between 1592 and 1598.

As Mopsus went. Madrigal a 5. From Morley's *Collection*, 1598.
Score without words 33

VICARY ().
Single Chant in A

VINCENTI (Alessandro), of the second half of the 17th century.

Io mi sento. Cantata a 2 for 2 Sopr. 14

Vano è il desio. Cantata a 2 for 2 Sopr. 14

(The first has the name in pencil only.)

VINCENTIO (). This may be the 'master composer' whom Pepys heard in London in February 1666/7. ? The same as the above.

Voglio amarvi luci. Song for Sopr. 350

VIOLINO (Carlo del). See under *Carlo*.

VITALI (Angelo), of Modena. A writer of the second half of the 17th century.

Confitebor tibi. Motet for 3 v. (2 Trebles and Bass), with parts for '2 violini, 2 viollette, e violone'. Score 765

W. (M.)

Seventeen Chants 1226

WALKLEY (here also spelt Wakeley), probably Anthony Walkley, 1672-1717. Organist of Salisbury.

Service in F. Te D., Jub., Sctus., Ky., Creed, Mag., N. Dim. Sep. A. T. B. only 1220-4

Organ part 1229

The same, without Sctus., Ky., and Creed. Organ 1232

WALOND (William). An Oxford organist who took his Degree of Mus. Bac. in 1757 from Ch. Ch. Or else, perhaps, the organist of Chichester, 1794-1801, died 1836, who may have been son to the former.

Cantate Domino and Deus misereatur in E♭. Organ part 1228

WARD (John). Published a Set of Madrigals in 1613, dedicated to Sir Henry Fanshawe, to whose household he was attached.

ANTHEMS.

How longe wilt thou forgett. V. A. a 5, Bass wanting 56-60

Let God arise. V. A. a 5 (for 2 Basses). *Barnard*. 2 copies, one transposed. Sep. 61-6

Sep., wanting one Bass 56-60

Sep. A. T. B. (1 and 2) only 1220-4

Organ parts 6 (unfinished), 67

Praise the Lord O my soule, O Lord. V. A. a 6 (for 2 Basses).

Wanting one Bass. Sep. 56-60

WARD (John)—*continued.*

- Praise the Lord O my soul and all. V. A. Ps. ciii in 5 portions ;
 a 3 (S. A. B.). Sep. 61-4-6
 Organ parts 67, 1215
 (1) Praise the Lord.
 (2) The Lord executeth righteousness.
 (3) For looke how high.
 (4) The daies of man.
 (5) The Lord hath prepared.

MADRIGALS AND SACRED PART-SONGS.

- Cruell unkinde. a 5. Wanting Bass 56-60
 Downe caytive wretch. Pt. I } a 5. Wanting Bass 56-60
 Prayer is an endlesse. Pt. II }
 Downe in a dale. a 5. Wanting Bass 56-60
 If heav'ns iust wrathe. 'Passions on the death of Sr. Hen.
 Fanshawe.' a 6. Wanting Bass 56-60
 My breast I'll sett. a 5. Wanting Bass 56-60
 No obiecte dearer. 'Passions on the death of Prince Henry.'
 a 6 61-6
 Wanting Bass 56-60
 Organ part 67
 This is a joyfull, happy holy day. (On the birth of a Prince.) a 6.
 Wanting Bass 56-60
 Well sounding pipes. Pt. I. }
 As sharps and flats. Pt. II. } a 6. Wanting Bass 56-60

INSTRUMENTAL PIECES.

- Fancies a 4.* Six Fancies a 4. Sep. 459-62, 397-400
 Score 2
 Organ part 436
 The 1st and 2nd also in 473-8 ; the 5th, 4th, and 2nd are
 also in 517-20 ; the 6th in 423-8.
Fancies a 5. Eleven Fancies a 5. 468-72
 Of these the 1st, 3rd, 9th, and 11th are in Score in 44
 The 10th is in 473-8.
 All but the 8th. Sep. in 404-8 ; in Score in 2 ; and Organ
 part 436
 Fancy a 5, called 'Cor mio'. Sep. 423-8, 473-8, 404-8
 Score, 2 ; Organ part 67, 436
Fancies a 6. Nine Fancies and 2 In Nomines a 6. Sep. 423-8
 Of these the Fancies numbered 6, 7, 8, 10, 11, and 29, and the
 2 In Nomines are also Score 2 ; sep. 404-8
 Fancy No. 29 and In Nomines 12 and 13. Organ
 part 436
 In Nomine 13. Sep. 473-8
 Fancies. No. 7 and 29. Score 44

WARROCK or WARWICK (Thomas). Organist of Chapel Royal, 1625; and Musician for the Virginall up to Lady Day, 1642.

I lifte myne eyes. Anthem a 5. Wanting Bass. Sep. 56-60
Oh God of my salvation. Anthem a 5. Wanting Bass. Sep. 56-60

WATTON (Robert).

Single Chant for *Venite* 437
Another Single Chant 437

WEBB (R.). Perhaps the Rev. Richard Webb, Minor Canon of St. Paul's, 1808.

Two Chants 1226

WEBSTER (Maurice). Musician to James I and Charles I. Died 1635. Compositions by him are printed in Thomas Simpson's *Taffel Consort*, Hamburg, 1621.

An Eccho (in 3 parts) for 2 Trebles and Bass. a 3. Sep. 379-81

Another Setting of this Eccho, sep. 367-70

Pauan and 3 Almainses. a 4 367-70

WEEKES (Thomas). Mus. Bac. Organist of Winchester College and of Chichester. Died 1623.

Alleluiah I heard a voyce. Salvation and glory. F. Anthem a 5. Wanting Bass 56-60

(This is often catalogued as Alleluiah, Salvation.)

Gloria in excelsis Deo, synges my soule to God the Lorde. F. Anthem a 6. Wanting Bass. Sep. 56-60

Hosanna to the sonne. F. A. a 6. Wanting Bass. Sep. 56-60

Lorde to thee. F. A. a 5. Wanting Bass. Sep. 56-60

Oh Jonathan. F. A. a 6. Wanting Bass. Sep. 56-60

O Lord God almightie. F. A. A. T. B. only 1220-4

Organ part 1001

O Lord grant the kinge. *Barnard*. Organ part 1001

Bass voice part only 1012

When David heard, Pt. I. } F. A. a 6. *Mus. Ant. Soc.*

Oh my sonne Absalom, Pt. II. } Sep., wanting Bass 56-60

Te Deum and Jubilate. a 4. Organ part 437

Magnificat for Verse and Chorus. Organ part 88

The Kery and Creed. Organ part 88

WEELKES (Thomas)—*continued*.

Fourteen Ballets and Madrigals, a 5, from the collection printed in 1598. Score without words 33

Give me my heart.	We shepherds sing.
Say daintie dames.	I love and have my love re-
Phillis goe take thy pleasure.	garded.
In pride of May.	Come clap thy hands. Pt. I.
Now is the bridals.	Phillis hath sworn. Pt. II.
Sing Shepherds after me.	Farewell my joy.
Lady your eye.	Now is my Cloris.
	Unto our flocks.

The whole contents of Weelkes's 'Madrigals of 5 and 6 parts', 1600.
Score without words 33

Ten Madrigals of 5 parts.

Cold winter's Ice.	See where the maides.
Now let us make.	Why are you Ladyes. Pt. I.
Take heere my heart.	Harke, harke, I heare. Pt. II.
O care thou wilt (Pt. I).	Lady the birds.
Hence care, thou art (Pt. II).	As wanton birds.

Ten Madrigals of 6 parts.

Like two proud armies.	Mars in a furie.
When Thoralis delights.	Thule the period (Pt. I).
What have the gods (Pt. I).	The Andalusian Merchant
Mee thinkes I heare (Pt. II).	(Pt. II).
Three times a day.	A Sparrow hauck proud.
	Noell, adew.

From *Ayeres or Phantasticke Spirites* (1608), here written for Single Voice 439

Fower armes, to neckes.
Ha ha this world doth pass.
Late in my rash accountinge.
The nightingale.

From *Madrigals to 3, 4, 5, and 6 Voyces*, 1597, with new words.

The greedy wretch. a 3. (Cease sorrows now.)
Sep. 739, 741, 743

The worldly man. a 4. (Our country swains.) Sep. 1074-7

WELDON (John). 1676-1736. Organist of New College, Oxford.
and of the Chapel Royal.

Hear my crying. <i>Boyce</i> . Organ part	1230
In thee O Lord. <i>Boyce</i> . Organ parts	1230, 1234
* I will lift up mine eyes. <i>Page</i> . Organ part	1233
O how pleasant. Treble voice part only	683
Organ part	1235

* Printed in Weldon's *Divine Harmony, Six Select Anthems*.

WELDON (John)—*continued.*

- † O Lord rebuke me not. Organ part 1235
 * O praise God in his holiness. *Parish Choir.* Organ parts, 1226;
 twice in 1230.
 * O praise the Lord. *Parish Choir.* Organ part 1226, 1230
 † Thou art my portion. Organ part 1233
 The wakeful nightingale. Tr. voice only. (Engraved by Cross,
c. 1700) 389
 'A sett of tunes' in D mi. Overture, Minuet, Almain, Corant, and
 Canon 'Two in one on a ground'. Sep. Instr. parts. 1 and
 2 Violin, Bass 479, 480, 482
 * Printed in Playford's *Divine Companion*, 1701.
 † Printed in Weldon's *Divine Harmony*, *Six Select Anthems*.

WERT (Giacches de). *c.* 1536-96. Maestro di Cappella at Mantua.
 Like flowers we spring. S. and A. only 740, 742

WHYTBROOKE. A contributor to Day's *Certain Notes*, 1560.

- 'Hugh Ashton's Maske.' a 4, wanting Bass 979-83
 Probably a composition on this ground by Whytbrooke whose
 name is attached to the contra tenor part.

WHYTE or WHITE (Robert). Organist successively of Ely, Chester,
 and Westminster Abbey. Died 1574.

MOTETS.

- Ad te levavi. a 6. Sep., wanting Tenor 979-83
 Appropinquet deprecatio. a 5. Sep. 984-8
 Deus misereatur. a 6. Sep., wanting Tenor 979-83
 Domine quis habitabit. Three settings. a 6. Sep., wanting
 Tenor 979-83
 Domine non est. a 6. Sep., wanting Tenor 979-83
 Domine non est. 4-part opening of the same 45
 Sicut ablactatus. a 4, from the same 45
 Exaudiat te. a 5. Sep. 984-8
 Justus es domine. a 5 984-8
 Lamentations. a 5. Sep. 979-83, 984-8
 Heth: peccatum peccavit. Caph: O omnis populus.
 Teth: Sordes ejus. Lamed: O vos omnes.
 Jod: Manum suam. Mem: De excelso.
 Jerusalem convertere.
 O vos omnes. a 4. Fragment of the same 45
 Lamentations. a 6. Sep., wanting Tenor 979-83
 Heth: peccatum peccavit. Caph: O omnis populus.
 Teth: Sordes ejus. Lamed: O vos omnes.
 Jod: Manum suam. Mem: De excelso.
 Jerusalem convertere.
 Peccatum peccavit. a 3. Fragment of the same 45

WHYTE or WHITE (Robert)—*continued*.

Magnificat (fragments)		45
Et sanctum nomen.	a 3.	
Quia fecit mihi.	a 4.	
Sicut erat in principio.	a 4.	
Sicut locutus.	a 4.	
Manus tuæ.	a 5. Sep.	979-83, 984-8
Fragments of same, Manus tuæ, a 3; Veniant mihi, a 4		45
Miserere mei.	Pt. I. } a 5. Sep.	979-83, 984-8
Cor mundum.	Pt. II. }	
Porcio mea.	a 5. Sep.	979-83, 984-8
Precamur sancte.	a 5. Three settings	979-83, 984-8
	A fourth setting	984-8
Regina coeli.	a 5. Sep., wanting Tenor	979-83
Tota pulchra.	a 6. Sep., wanting Tenor	979-83

INSTRUMENTAL MUSIC.

In Nomine.	a 5.	984-8
Ut re me fa sol la.	For Organ	371

ANTHEMS, &c.

Lorde who shall dwell.	a 5. <i>Burney</i>	984-8
O how glorious.	a 5. <i>O. E. Ed.</i> Organ parts	88, 1001
The same adapted.	Let thy mercy full ears. Sep. A. T. B.	
only		1220-4
The same adapted (probably by Aldrich).	I will wash. Score	
		1205
O praise God in his holiness.	A.; T., 1 and 2; B., 1 and 2	1220-4
Organ part		1001
O Lord deliver mee.	a 5 (for 2 Basses). Sep., wanting Bass	
		56-60
The Lorde bless us.	a 5. <i>O. E. Ed.: Barnard.</i>	984-8
Organ		1001
The same adapted.	'O Lord rebuke me not' (see <i>Husbands</i>).	
Scores		11, 16
<i>White, or White Wm.</i> Organ part		1230
Three Phantasias a 5, of which the first is called 'Diapente'		
Sep.		403-8, 473-8
In score		2
The 1st.	Organ part	67, 436
Sep.		423-8
The 1st and 2nd.	Sep.	716-20
The 1st and 2nd.	Organ part	1004
The 2nd and 3rd.	Score	44

WHYTE or WHITE (William).

Six Phantasies. a 6. Sep.	403-8, 473-8
Score	2
Of these the 1st, 2nd, 3rd, 4th, 5th. Sep.	423-8
The 1st and 6th. Sep.	61-6
Two Pavans. a 6. Sep.	423-8
The second of these. Score	44

WICKENS (J.).

6 Chants	1226
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WILBYE (John). 1574-1638. See Fellowes, *The English Madrigal School*, vol. vi.

Twelve Madrigals from the <i>Second Set of Madrigales</i> , 1609.	
Score, without words	33
Ah cannot sighes. a 6.	
All pleasure. a 5.	
Downe in a valley. Pt. I. a 5.	
Hard destinies. Pt. II. a 5.	
Draw on sweet night. a 6.	
Long have I made. a 6.	
Oft have I vowde. a 5.	
Stay Coridon. a 6.	
Sweet hony sucking bees. Pt. I. a 5.	
Yet sweet take heed. Pt. II. a 5.	
Where most my thought. Pt. I. a 6.	
Dispightfull thus. Pt. II. a 6.	

Softly, oh softly drop mine eyes (1609), a 6. Score, without words 21
 Five Madrigals from the *Second Set of Madrigales*, 1609, with altered words. Sep. 1074-7

At mercyes throane. a 3. (As fair as morn.)	
Flowe oh my teares. a 3. (Flourish ye hills.)	
How fadinge are the pleasures. a 3. (Ah cruel Amaryllis.)	
O what shall I doe. Pt. I. a 3. At thy feet I fall. Pt. II. a 3.	
Flora when I beholde. a 4. (Lady when I behold.) From the <i>First Set of English Madrigals</i> , 1598. Sep.	750-3

WILDER (Philip van). Called 'Mr. Philips of the king's privy-chamber' in 979-83. Lutenist to Henry VIII and Gentleman of the Privy Chamber to Edward VI. (See *Grove* under *Philips*.)

Aspice Domine. a 5. Sep., wanting Tenor Book	979-83
Pour vous aimer. Instrumental piece. a 5. Sep.	984-8
(Both these are found in B. M. Add. MS. 31390.)	

WILKINSON (Thomas). Early 17th century.

Heare my prayer. V. A. a 5. Wanting Bass. Sep.	56-60
Sep. A. T. B. only	1220-4
Verse part only with Basso	49
Preserve mee oh Lorde. V. A. a 5. Wanting Bass. Sep.	56-60
Put mee not to rebuke. V. A. a 5. Wanting Bass. Sep.	56-60

WILLIAMS (). Of the end of the 17th century.
Overture and 8 tunes for strings. Va. and Bass parts only. 351-2
Sep.

WILSON (John). 1595-1674. Mus. Doc. Professor of Music in
the University of Oxford.
The whole contents of *Psalterium Carolinum*, 1657. Treble voice
with Basso 999

Lord thou hast made.	O Lord thou seest.
Thou whose mercies.	Thou still the same.
Lord thou in heaven.	To thee my vprightness.
To thee I fly.	Of peace and reason Lord.
To thee my God.	With ready joy.
Our natue freedome.	Lord thou who beauty.
Lord those whom thou.	Thou Lord who by thy wise.
Who vengeance.	Thou who all soules.
Through humane clouds.	Thou that alone art.
Oh my God to thee.	To thee my solitary prayers.
Eternall wisdom.	My God, my King (unfinished).
Thy mercy's Lord.	Lord thou sacred unity (words only).
My troubles, Lord.	Thou that fill'st heaven.
Lord I to thee direct.	

Three Motets, a 3. Treble voice and Basso only. Score 435
Exurgat Deus.
Surge amica.
Usque quo.

SONGS.

Beauty which all men admire. Treble Solo	17
Clora's false love. Treble voice part only	365
(Printed in Playford's <i>Select Musicall Ayres and Dialogues</i> , 1652, and in Wilson's <i>Cheerfull Ayres</i> , 1660.)	
Come constant harts. Treble Solo	434
(A version printed in <i>Cheerfull Ayres</i> , 1660.)	
Fairest Theina. Treble voice only	438
Greedy lover. Treble voice only	438
(In <i>Cheerfull Ayres</i> , 1660.)	
Not roses coucht. Treble Solo	434
(A version in <i>Cheerfull Ayres</i> , 1660.)	
O faire content. Treble Solo	434
Stay, lovely boy. Treble Solo	49
(The Answer, <i>Black maid complain not</i> , may be by Wilson, but does not bear his name.)	
Take o take those lips away. Treble Solo	434
(Printed in Playford's <i>Select Musicall Ayres and Dialogues</i> , 1652.)	
Though your sadnes. Treble Solo	439
(Printed as <i>Though your strangeness</i> in <i>Cheerfull Ayres</i> , 1660.)	
When Troy towne. Bass only	366
(Cheerfull Ayres, 1660.)	

WINTERSALL (Robert). A 17th-century writer.

A number of pieces for the Virginal, of which those given below bear his name or initials. Probably many other pieces in this MS. are his.

Coranto: Fantasy: 'Twitt twott Come fill the other pott':
 'Ipswitch Loue': 'My loue is Lost': 'Now Found againe':
 'So wage my Loue': 'Loue is a toy': 'All a morde'
 (i. e. Allemande): 'The Sarabrand to all a mord': 'The
 nimble mouse': 'High Landers march': A Sarabrand:
 'The Mock': An Ayre: The Sarabrand to the Ayre: The
 Antick: An Ayre: A Sarabrand for Lute and Virginall:
 A Coranto: A Coranto for the Lute and Virginnolls: The
 Sarabrand 'made for his Sweet Meetris susana pitts': The
 Sarabrand

1175

WISE (Michael). Child of the Chapel Royal under Capt. Cooke,
 1660. Organist of Salisbury Cathedral; almoner and Master of
 the Children of St. Pauls. Killed by a blow 1687.

Awake put on thy strength. V. A. *Boyce*. Score 12
 Organ part 1226

Awake up my glory. V. A. *Boyce*. Score 12, 14
 Sep. 623-6
 Organ part (twice) 1234

Behold how good. V. A. Counter Tenor only 598

Blessed is he. V. A. *Boyce*. Sep. Alto (V. and Chos.), T. and
 B. Chos. only 1220-4

Sep. Tr. 1 and 2. Verse and Chos. A. T. B. Chorus
 623-6

I charge you O daughters. a 2 (Treble and Bass), from Playford's
Cantica Sacra, 1674. Score 18

Open me the gates. V. A. Score 12
 Organ part 1233

The Lord is my shepherd. V. A. Score 12

Thy beauty O Israel. V. A. *Boyce* (where it is said to have
 additions by Aldrich). Scores 12, 16, 614

Sep. 1 and 2 Tenor. (V. and Chos.), B. (V. and Chos.)
 1220-4

The wayes of Sion do mourn. V. A. Sep. T. (Verse and Chos.),
 A. and B. Chos. only 1220-4

Organ part 1234

Service in D mi.: Te D., Jub., Mag., N. Dim. Organ part 1231

Old Chiron thus preach't. a 2. (Treble and Bass) 49

(Printed in Playford's *Catch that catch can*, 1682, &c.)

Poor Gally slaves. a 2. (Treble and Bass voice parts only.) 350

WITHY (Francis).

- Single Chant. a 4. Score 48
 A large number of examples of making closes, &c., in Francis Withy's copy of Simpson's *Compendium*, 1667, selected from various composers. 337

WITHY or WYTHIE (John).

- Almaine. Bass only 1022
 Phantazia. a 4, for 2 Basses 473-8
 In nomine. a 5 473-8
 Nineteen Fancies for 2 Basses and Organs, and one for Treble and Bass on a Ground 728-30
 Instrumental piece in G mi., for Treble and Bass. By 'Mr.' Withy. Sep. 90-1

WODSON (). Perhaps Thomas, Gentleman of the Chapel Royal, 1581.

- Miserere for Organ 371

WOODE (John). 'Batchelar of musicke.'

- Exurge Domine. a 5, wanting Tenor 979-83

WOODSON (Leonard). Organist of Eton College. Died about 1643.

- The mary Gould of golden hew. Treble Solo 439

WOODCOCK (), probably Clement.

- Two instrumental pieces. a 5. Sep. 984-8
 Browning.
 In nomine.

WOODWARD (Dr.). 1744-77. Organist of Christ Church Cathedral, Dublin.

- Double Chant in B♭ 1226

WYATT ().

- Come shall wee three sing this Catch. Catch. 17

ZIANI (Pietro Andrea). Of Venice. Published from 1640 onwards.

- Six Sonatas (a 5) for strings. Score 3
 In B♭ ma., G mi., E mi., F mi., A ma., F ma.
 Sonata in D for strings and Trumpet with Organo. Score 771

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